

wards called *Priam*, to his Sister *Hesione*, and *Hesione* to *Telamon*, who by her had the famous *Ajax*. He also flew *Tmolus* and *Telegonus*, and *Sarpedon* the Son of *Neptune*, all fierce, barbarous People, who sported with the Lives of Men, and then brought to *Eurystheus Hippolyta's* Belt.

V. He received a new Order, to take the Oxen of *Geryon* King of *Spain*; wild Oxen which devoured Strangers. This *Geryon*, the Son of *Chrysaorus* and *Callirrhoe*, had a triple Body; a Dog with two Heads, and a seven-headed Dragon guarded his Oxen. *Geryon* had also for another Minister of his Cruelty a Man named *Eurytion*. *Hercules* went into *Spain*, slew *Geryon*, his Dog, his Dragon, and his Man *Eurytion*. There he set up two Pillars, afterwards called the Pillars of *Hercules*. Others say he did not place them there, but in the Straits of the *Euripus*. The most common Opinion is, that he fixed them in *Spain* in the Place called *Gades*, or *Gadira*, now *Cadis*. A Gem represents¹² him bearing these two Pillars upon his Shoulders. He has not the Lion's Skin here; but we have already often seen that he frequently goes without that Habit, which yet many have thought inseparable from *Hercules*. *Pindar*, says *Strabo*, names these Pillars, *Portæ Gadiritanæ*, the Gates of *Cadis*: They were placed in a Temple, according to the same Author. We have related in the Article of *Jupiter* the Fable of the Giants, and we said there that *Hercules* assisted the Gods very much in driving them out of Heaven. Here you have him¹ with his Club knocking one of those Giants on the Head, whose Legs were Serpents. He strikes him with his left Hand, and in his right holds a Serpent, which he is strangling. In the next Figure² he holds his Club in both Hands, and brings it quite behind his Back, that it may come with the greater Force. In the Reverse of a Medal which follows,³ he strikes one of *Diomedes's* Horses with his Club: A Bull, which he has just knock'd down, lies sprawling on the Ground in the same. In the next⁴ Figure he is engaged with that wild untameable Bull which we mentioned above. He has him already by the Horn, tho' he makes abundance of Resistance. The next⁵ Story in the Plate is *Hercules* strangling a Lion: We have before seen several of the same sort, and he killed three or four, according to the Mythologists. We often meet with this Representation in ancient Monuments. The *Basilidians* put it upon their Magic Stones, as we shall see in the Chapter of the *Abraxas*.

VI. When he carried away *Geryon's* Oxen, he slew *Ligyis* who disputed his Passage: From him it is that the *Ligurians* have their Name. When *Hercules* came to the *Isthmus* of *Corinth*, a Giant, named *Alcyoneus*, attacked him; he held a huge Stone which he had brought from the Red Sea, and which twelve Carts could not have drawn: He threw it at *Hercules*, who turn'd it aside with his Club, and it crushed twenty four Men to pieces. Then *Hercules* taking his time killed the Giant.

Others say, that as he was driving home *Geryon's* Oxen by the way of *Libya*, *Dercilus* and *Alebion*, Sons of *Neptune*, stole them from him, and carried them away into *Hetruria*: A Bull escaped from the Herd, and swam over into *Sicily*. *Hercules* recovered his Oxen, came into *Sicily*, and went to *Eryx* King of that Island to demand the Bull that he had got. *Eryx* refused to give it him. They fell to Blows. *Eryx* was killed with a Blow of the *Cestus*; *Hercules* took his Bull again, and afterwards defeated the *Sicilians*, who would have taken away his Oxen. After these Victories *Hercules* brought his Prize to *Eurystheus*.

C H A P. VI.

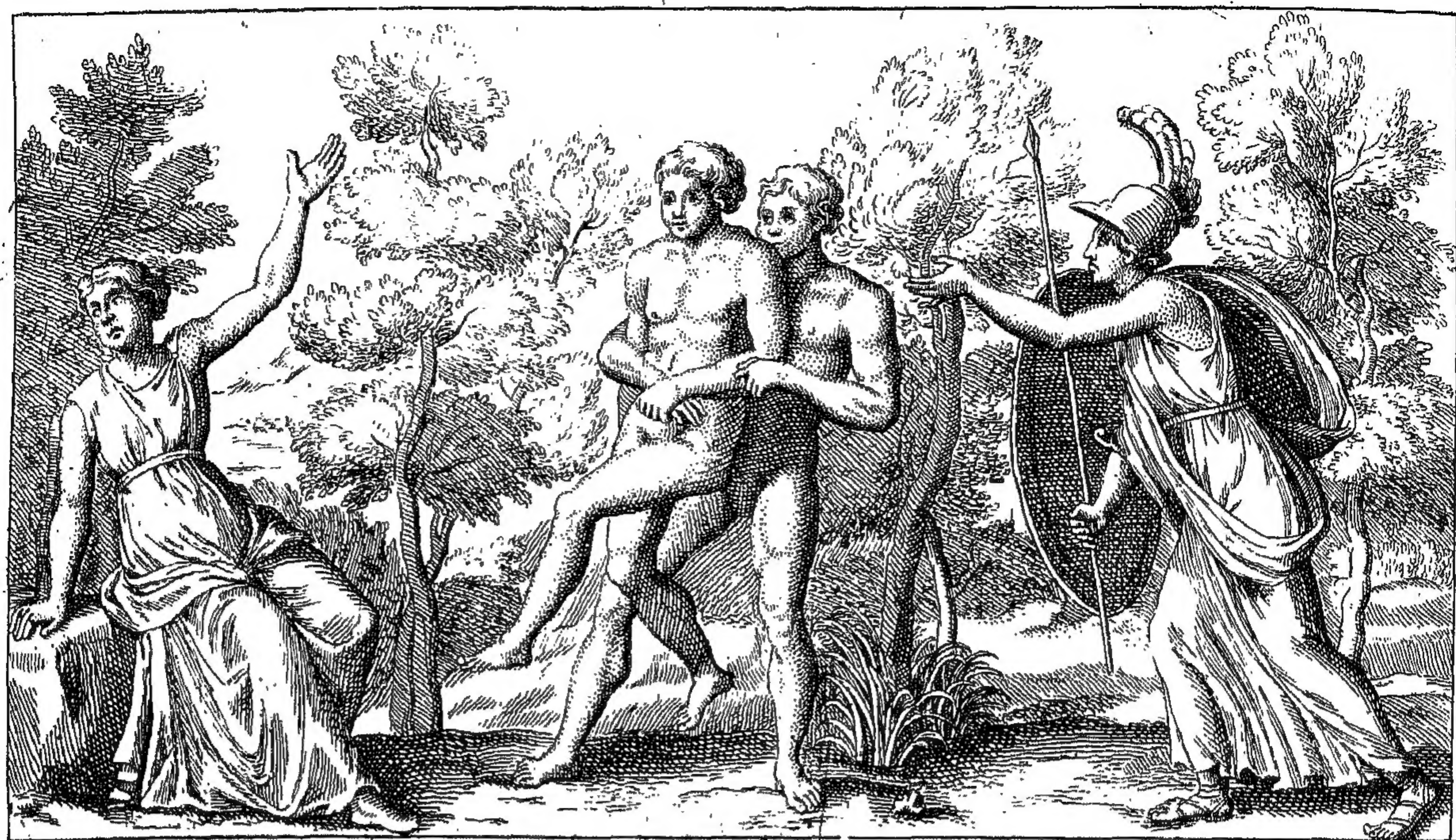
I. The Explanation of the Fable, which says Hercules sailed in a Cup to Spain. II. Hercules goes in quest of the Apples of the Hesperides by Eurystheus's Command, fights with Cycnus. III. His great Battle with Antæus. IV. And with the Pygmies.

6 I. **T**HE next ⁶ *Hercules* in this Plate has nothing particular, except that he is adorned with a Diadem, which is not common. I know not upon what account he wears this Mark of Royalty. There is a Fable, that *Hercules* going on his Expedition against *Geryon*, and being very much incommoded with the Heat of the Sun, grew angry with that Planet, and bent his Bow to shoot at it. The Sun, admiring his great Courage, made him a Present of a Golden Goblet, in which, says *Pherecydes*, *Hercules* embarked as in a Ship, and after he returned with his Prey, restored the Cup to the Sun again. Others add more Fables, which it would be endless to recount. I know not but this may be expressed in the
7 following ⁷ Figure, where *Hercules* holds his Club in his right Hand, and this Vase or Goblet in his left: The Cup here I must own is somewhat too little to serve for a Ship; but the Fable of his using it as such is to be found in very few Authors: And besides, as we have already said, the Fable and the Monuments do not always agree. Or perhaps we may conjecture with more Probability, that as there are no such Facts as these but what are related very different ways, the Carvers, who could express them but one, must needs differ from all the other ways. Be it as it will, 'tis certain that anciently *Hercules* was often represented with the Cup. *Macrobius* speaks thus of it, (*Saturnal. l. 5. c. 21.*) *It is not without Reason, says he, that the ancient Sculptors represented Hercules with a Cup, nay, and sometimes staggering and drunk; not only because he loved to drink, as we are told; but also because, according to ancient Story, he, with the help of a good Wind, traversed vast Seas, setting sail in a Goblet as in a Ship. To prove that he was a great Toper, and not to mention what is universally known, I will refer you to a little piece of History taken out of the Greek Antiquity. A clear Proof of what I advance are these Verses of Ehippus in his Buisiris, where he makes Hercules speak as follows:*

From *Argos* and *Tirynthus* I am sprung,
Nations such hearty Sots, that when they war,
They stagger drunk to Battel. The first Shock
O'erthrows and puts to Flight the reeling Troops.

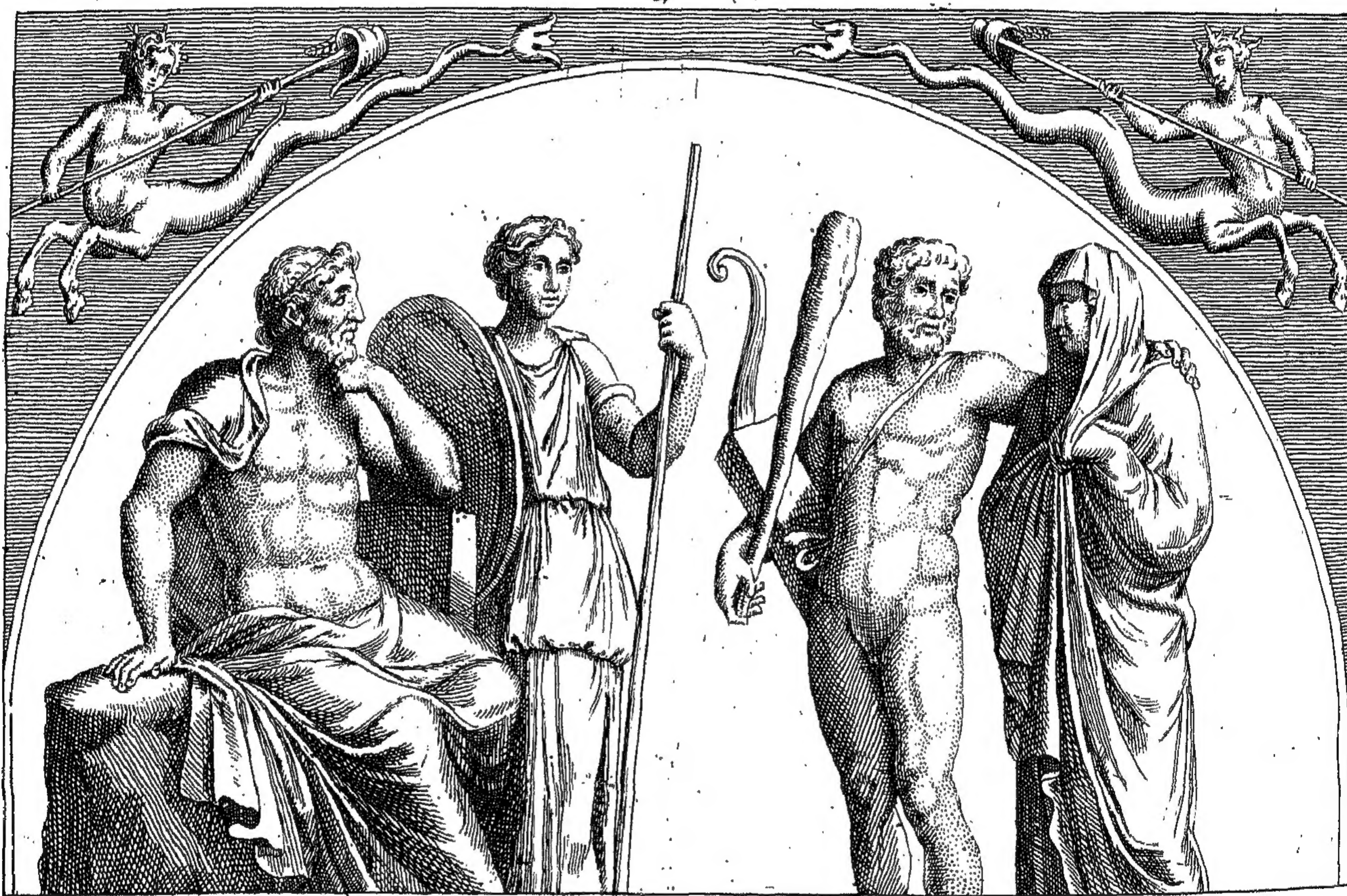
*Another Story less known is, that near Heraclea there was a Nation settled by Hercules, who were called the Cylicrani, from the Word Cylix, which with an easie Alteration we call Chalice, or Goblet. Hercules's Voyage in a Goblet to Erytheia, an Island of Spain, is related by Panyasis, a good Writer, and by Pherecydes. I do not repeat their Words, because what they say has more of the Fable than of History. I do not think Hercules ever sailed in a Cup, but in a Ship, which was called Scyphus, which signifies a Cup: In like manner as Cantharus, Carchesium and
8 Cymbium, all Names for Cups, are also Names of Ships. We likewise see a Cup ⁸ in
9 the next Figure by a *Hercules's* Head. Another ⁹ Head of the same is crowned
10 with Laurel. The following ¹⁰ has a Diadem of an extraordinary Form, and very different from that of the sixth Figure in this Plate.*

II. Ano-



Sepolcro Nafoni

2



3



II. Another ¹¹ *Hercules* holds a Victory on his right Hand, and sacrifices with his left. This *Victory* sets her Foot on an Apple which *Hercules* has in his Hand: It may be one of the Apples of the *Hesperides*. The Fable tells us that *Juno* at her Marriage gave *Jupiter* some Apple-trees that bore golden Fruit. These Apples were guarded, among the Nymphs *Hesperides*, by a Dragon that was extremely watchful, to hinder any Body from coming near them. These *Hesperides* were Daughters of *Hesperus*, Brother of *Atlas*, and were called *Ægle*, *Arethusa*, and *Hypërthusa*; others tell us of four, *Ægle*, *Arethusa*, *Vesta* and *Erythia*. The Dragon that guarded these Apples was the Son of *Typhon*; he had a hundred Heads, and as many different Voices. *Eurystheus* commanded *Hercules* to fetch those Apples. *Hercules* applied himself to some Nymphs who dwelt near the *Eridanus*, to enquire where the *Hesperides* were: Those Nymphs directed him to *Nereus*, and *Nereus* to *Prometheus*, who told him both the Place, and what he should do. *Hercules* went, slew the Dragon, and brought the Apples to *Eurystheus*. Others say that *Prometheus* sent him to *Atlas*, to desire him to do this Business for him, and to offer to support the Heavens in his stead while *Atlas* went to the *Hesperides*. Be it as it will, here *Hercules* is leaning with his right Hand upon ¹² his Club, and holding in his left Hand three Apples, which no doubt ¹² are those he brought from the Garden of the *Hesperides*. In this Journey which he took for the Conquest of the Apples of the *Hesperides*, he underwent various Labours, and had several Combats to maintain. At the River *Echedorus* he was challenged by *Cycnus*, but the Combatants were parted by Lightning. A fine *Hercules* ¹³ with his Club upon the Head of a Bull, probably denotes his Victory over the ¹⁴ wild Bull spoken of before. Another holds a ¹⁴ Globe in his left Hand, and has for its Inscription *Herculi Romano*, To the Roman *Hercules*. This Globe signifies that *Rome*, which esteemed *Hercules* as one of her greatest Protectors, was Queen of the World.

III. He cross the *Pyrenées*, and went into *Libya*, where there was a Giant of a monstrous Stature, named *Antæus*, a *Libyan*, Son of the Earth; he was three-score and four Cubits high; a perfect Monster of Cruelty; he obliged all Strangers to wrestle with him, and crush'd them to Death with the mere Weight of his Body. He challenged *Hercules* to wrestle with him. *Hercules* accepted the Defiance, and threw him thrice to Earth half dead. But as soon as ever *Antæus* touched the Earth his Mother, he resumed fresh Strength, and became more furious than before. *Hercules* perceiving this, and having laid hold of him again, he squeezed him so strongly, holding him up in the Air, and kept him so long in that Posture, that he expired. It is this Fable that is represented in the Sepulchres of the *Nasò's*; *Minerva* appears in it, probably to assist *Hercules*. I cannot tell what the other Figure has to do there. We here give you this Monument, with another of the same Sepulchre of the *Nasò's*, which is the Deliverance of *Alcestes*, whose Story will follow below. We also find this Fable represented in a Medal of *Posthumus*, on the Reverse of which *Hercules* holds *Antæus* up in the Air, with this Inscription, *Herculi Libyco*, To Hercules of Libya. (*Morel, Spec. p. 66.*)

IV. After the Combat with *Antæus*, *Hercules* was attacked by the *Pygmies*, a People of *Libya*, of but one Cubit high. They took their time when *Hercules* was asleep upon the Sand. They divided their whole Army into *Phalanxes*, and prepared themselves for the Battle: One *Phalanx* was to attack his left Hand; two his right, as being the strongest; the Archers and Slingers invested his Feet. Their King with the Flower of the Army was to attack the Head, like a Fortress. They were preparing Fires and Machines of War to mount the Assault, when the Hero awakes, gets up, and finds himself besieged by these Troops; he fell a laughing, stuff'd the whole Army of *Pygmies* into his Lion's Skin, and carried them to *Eurystheus*.

C H A P. VII.

I. Hercules kills Busiris. II. Frees Prometheus. III. Tears one of Achelous's Horns off, and marries Dejanira. IV. His Adventure with the Brothers, the Cecropes. V. His Fight with Cacus and others. VI. He erects twelve Altars to twelve Gods.

I. HE went into *Ægypt*, and there found *Busiris* the Son of *Neptune* and *Lysianassa*, a Man so cruel, that he sacrificed to *Neptune*, or, according to others, to *Jupiter*, all the Strangers he could catch. He laid Snares for *Hercules*, in order to serve him in the same manner. But *Hercules* turned the Tables upon him, and sacrificed him himself, together with his Son *Amphidamas*, and the Herald *Chalbes*, upon the same Altar where he used to sacrifice others. *Hercules* also slew many other Tyrants in different Countries. He seemed to be born to purge the Earth of a number of cruel and barbarous Men, who murdered and plundered all that came in their way. Such was *Emathion* the Son of *Tithone*, in *Arabia*; *Saurus* on the other side the River *Erymanthus*, and several others who fell by his Hand.

II. He went to Mount *Caucasus* among the *Hyperboreans*; and slew with his Arrows the Eagle, Daughter of *Typhon* and *Echidna*, that prey'd upon *Prometheus's* Liver: He broke the Chains with which he was fastened, and delivered him from that cruel Captivity. This Fable is admirable well represented in a 'Bas-Relief, at the Edge of which on one side is an old Man among the Branches of a Tree, which is mount *Atlas*, says *Bellori*, perhaps more properly Mount *Caucasus*, where the Exploit was performed. *Hercules*, who holds his Bow ready bent in Action to shoot at the Eagle, has laid his Club and the Spoils of the Lion behind him. *Prometheus* chained to a Rock, has the Eagle on his Knee tearing his Bowels. *Mercury* is on the other side to assist in *Prometheus's* Deliverance. The other Part of the Marble represents a Man that has just given up the Ghost; his Wife and Children are weeping by him. The Soul flies away under the Form of a Butterfly. The Moon retires in her Chariot drawn by two Horses. Besides the Butterfly, here is the Figure of a *Psyche*, such as we described her before. Some think the Fable of *Prometheus* was joined with these Funerals, because it was he that made Mankind subject to so many Misfortunes, and to Death it self: Or perhaps by way of Comparison between *Prometheus's* Deliverance and that of the Soul, which, when parted from the Body, is freed from the Miseries of this Life.

III. *Dejanira*, Daughter of *Oeneus* King of the *Etolians*, had been promised to the River *Acheloüs*; she was afterwards promised to *Hercules* too. A Quarrel between two such Rivals, we may be sure could not be decided without a Combat. *Acheloüs* took the Shape of a Bull to fight *Hercules*, who tore off one of his Horns with his Hands. *Acheloüs* thus half disarmed, retired from the Fight, and desired his Horn again of *Hercules*, proposing to give him in exchange the Horn of *Amalthea*, Daughter of *Harmodius*. *Hercules* accepted the Condition, and offered this Horn full of all sorts of Fruits to *Jupiter*. *Strabo* says that *Hercules* raised Dikes to restrain the Waters of the River *Acheloüs*, which overflowed the Lands of his Father-in-Law *Oeneus*, and laid every thing waste in them; and that it was in this Sense that he pulled off one of *Acheloüs's* Horns. *Hercules* tarnished the Lustre of his great Exploits, when he killed with a Blow of his Fist the Son of *Architeles*, Cup-bearer to his Father-in-Law *Oeneus*, because he poured on his

his Hands the Water designed for washing the Feet. *Oeneus* thereupon obliged him to depart his Kingdom with his Wife *Dejanira*.

IV. *Passalus* and *Achemon*, the Sons of *Semonida*, two common Murderers and Robbers, who called their Thefts and Plunders the Rewards of their Valour and Courage, laughed at their Mother when she reprimanded them: She told them one Day, as if she had been inspired, that they would at last fall into the Hands of the Man with the black Buttocks. It happened that *Hercules* being in that Country, and falling asleep, the two Brothers attempted to cut his Purse: *Hercules* awakes, lays hold of them both, binds their Hands, ties them together, and laid them over his Shoulder, so that their Heads hung down behind him. As *Hercules* was going along with his Burthen in this manner, they spied the Hero's black Buttocks, and calling to mind their Mother's Prediction, fell a laughing. *Hercules* ask'd them the Reason; they told him the Prophecy. The Hero fell a laughing with them, and gave them their Liberty. But a very ancient Manuscript of the Bishop of *Metz's* Library, relates, that *Hercules*, provoked at their laughing, beat their Brains out against the Ground; which seems to agree better with the Prediction. These two Brothers are also called *Cercopes*, that is to say, Cheats, Thieves, Robbers.

V. *Hercules* had also a Combat with *Cacus* the Son of *Vulcan*, a Man with three Heads, and a famous Thief, that exercised his Robberies in *Italy*: He was slain by *Hercules* on Mount *Aventine*, as he attempted to steal his Oxen. He likewise killed *Eurypylus* King of the Island of *Cos*, together with his whole Family, because he villanously robb'd and murdered all he could meet with. *Hercules* sated out of this Slaughter none but *Chalciope*, *Eurypylus's* Daughter, by whom he had a Son called *Theffalus*, who gave his Name to *Theffaly*. Others say that he undertook this Expedition only to get *Chalciope*. He also defeated *Pyræchmus* King of *Eubœa*, because he ravaged the Country of the *Bœotians* without Provocation.

When he went to Mount *Atlas*, he had a great Fight with the Giants *Albion* and *Borgion*: It was not without great Difficulty that he overcame them; he had spent all his Arrows, and was in great danger of his Life for want of Arms, when his Father *Jupiter* sent a Shower of great Stones, which he made use of to overthrow those Giants. This happened in *Gallia Narbonensis*. The Field in which these Stones fell was afterwards called the Field of Stones. *Cycnus*, a bold stout Man, challenged every Body to the Combat, and proposed great Rewards to him that should overcome him; but none till then had ever escaped his Hands. *Hercules* fought him near the River *Peneus*, and slew him.

It was after his Expedition against *Geryon* King of *Spain*, as some say, that he came into *Gaul*: He cleared that Country of a great many Tyrants and Robbers, and founded the City of *Alexia*, famous afterwards by the Siege which *Cæsar* laid to it. He then went to the Place where *Rome* was afterwards built: It is probably to this time that we must refer the Story of *Cacus*. He foretold the future Greatness of the City that should be built in that Place. It was in *Italy* at *Phlegrea* that he fought the great Battle with the Giants, whom, with the Assistance of the Gods, he defeated, killing great Numbers of them. Some say these were the same Giants that declared War against *Jupiter*.

VI. *Hercules* erected twelve Altars to twelve Gods; namely, *Jupiter*, *Neptune*, *Juno*, *Pallas*, *Mercury*, *Apollo*, the *Graces*, *Bacchus*, *Diana*, *Alpheus*, *Saturn*, and *Rhœa*. After his Combat with the Giants, he dedicated his Club to *Mercury*. It is said to have been made of the Wood of wild Olive-tree, and that it took Root and became a great Tree, according to *Virgil*. *Georg.* 2.

*Quin & caudicibus sectis, mirabile dictu
Truditur e sicco radix oleagina ligno.*

Before

Before his Descent to Hell, he went to mount *Oeta*, and drank of the Water of a Fountain, which made him forget all his past Labours; and for this Reason it was called the Fountain of Oblivion, *fons Lethius*.

C H A P. VIII.

I. Hercules's Descent to Hell, and dragging Cerberus from thence. II. Several Images of this Expedition. III. The Actions of Hercules after his Return from Hell. IV. Hercules delivers Alceſtis from Death.

I. HERCULES, the Conqueror of ſo many Monſters and Tyrants, had another Expedition to make more difficult than all the reſt. *Euryſtheus* commanded him to go down to Hell, and bring him *Cerberus*, the dreadful Dog with three Heads, or, according to others, with fifty Heads, three thoſe of a Dog, and all the reſt thoſe of a Dragon, and with a Dragon's Tail. But all the Monuments, which are pretty numerous, give him but three Heads, which are of a Dog, and ſo does *Apuleius*. *Pauſanias* ſays it was a Dragon: But *Homer* and the Generality of Authors ſay it was a Dog, which *Albricus* ſays had but two Heads. *Hefiod* makes them fifty, and *Horace* aſſigns him a hundred Serpents Heads, which defended his Dog's Head.

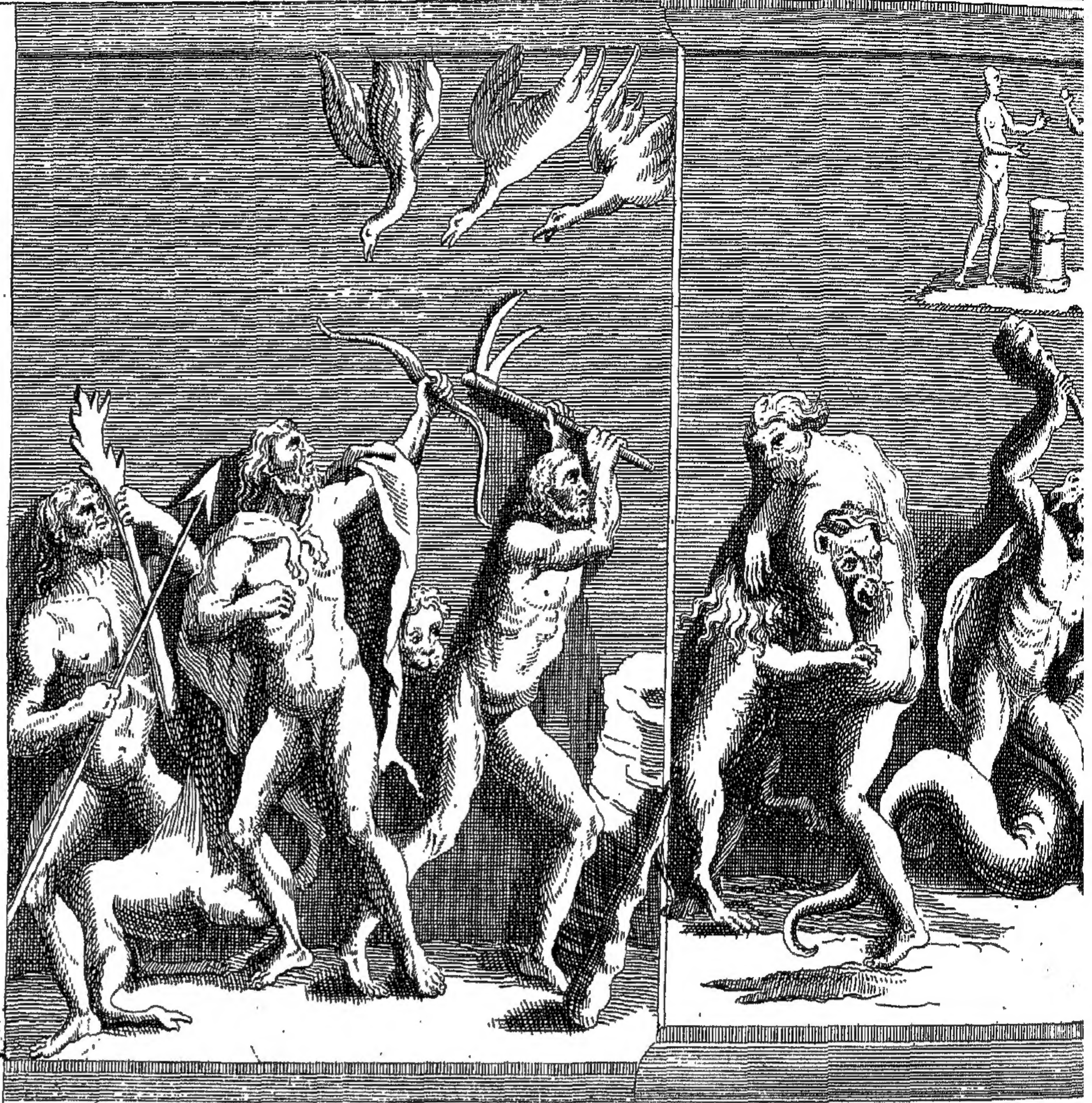
*Cerberus quamvis furiale centum
Muniant angues caput ejus.*

Hercules ſacrificed to the Gods before he began his Journey, and then went to the Cave of the Promontory of *Tenarus*; by which Cave, it is the common Opinion, he deſcended into Hell: But *Xenophon* ſays it was by the *Acheruſian Peninſula*, near *Heraclea Pontica*, that *Hercules* went down to fetch up *Cerberus*; which, ſays *Xenophon*, was the Opinion of the People of the Country, who in his time ſhewed the Marks of that Deſcent of his. After having paſſed the *Acheron*, and the other Rivers of Hell, he found *Theſeus* fitting upon a Stone, and *Pirithoüs* by him; he freed *Theſeus*, becauſe he was carried thither againſt his Will, but left *Pirithoüs* in Hell, becauſe he came of his own free Motion. He ſlew *Menetius* the Cow-herd of Hell for oppoſing him, and attempting to defend *Cerberus*: *Hercules* took him in his Arms, and gave him ſo ſtrong a hug, that he broke all his Bones. The Hero found *Cerberus* on the Threshold of Hell. The Dog was afraid of him, and fled to *Pluto's* Throne. *Hercules* attacked him, having no other but his Lion's Skin and Cuirafs; he laid hold of him, and took him, without receiving any Miſchief from him, tho' the Bite of that Dog was ſo venomous that it penetrated immediately to the Bones, and gave preſent Death. *Hercules* brought *Cerberus* to *Troezene*, and preſented him to *Euryſtheus*, who, according to ſome Authors, preſently ordered him to be carried back again to Hell. We find *Hercules* leading the Dog *Cerberus* in a great many ancient Monuments. In the Tomb of the *Nafö's*, *Hercules* is coming out of Hell conducted by *Mercury*, and leading *Cerberus* bound with three Cords, one for each Head. *Hercules* has his Club, which does not agree with the Story of his Journey to Hell, as we have juſt related it. Theſe Contradiſtions are frequently met with in the Monuments, as we have often obſerved. The Man fitting on the Stone may probably be *Theſeus*; but we dare not affirm it.

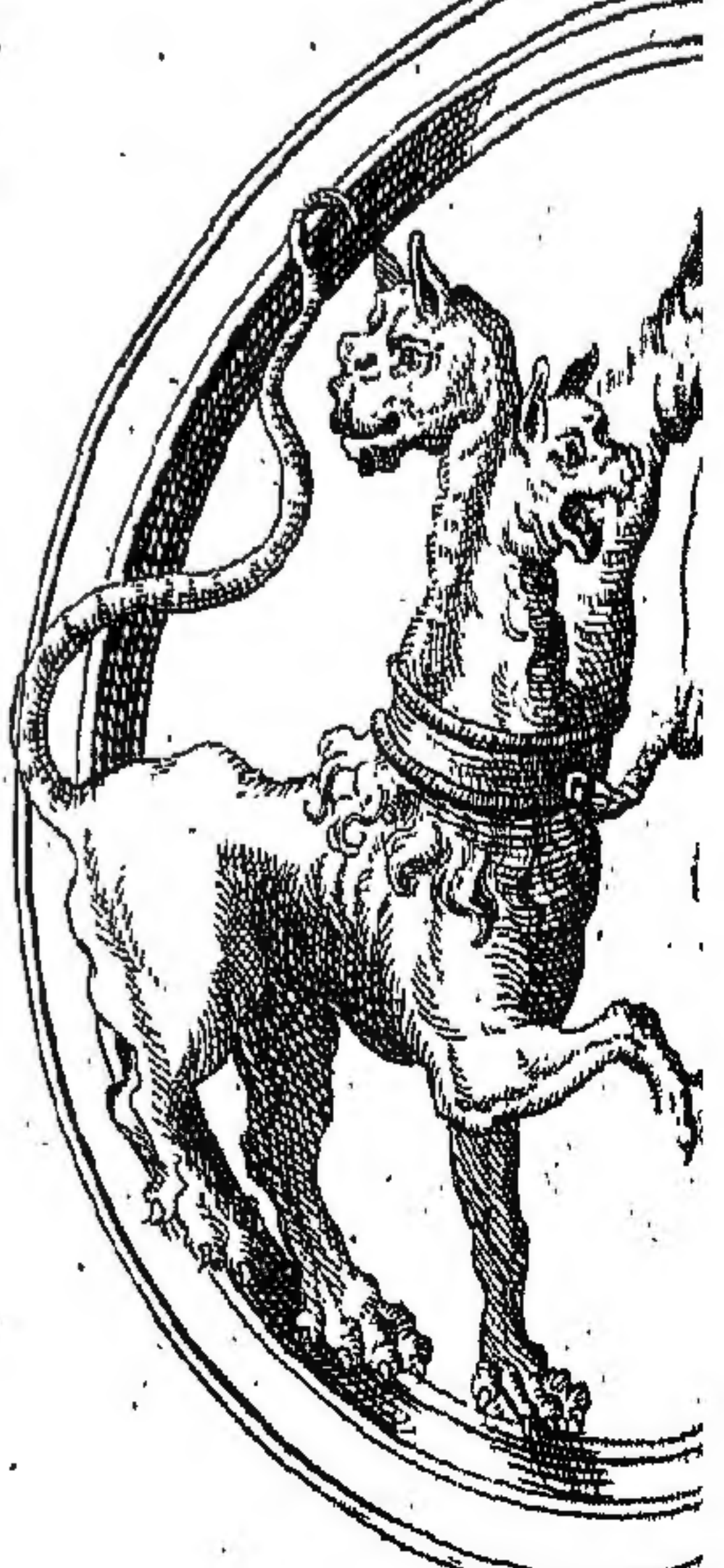
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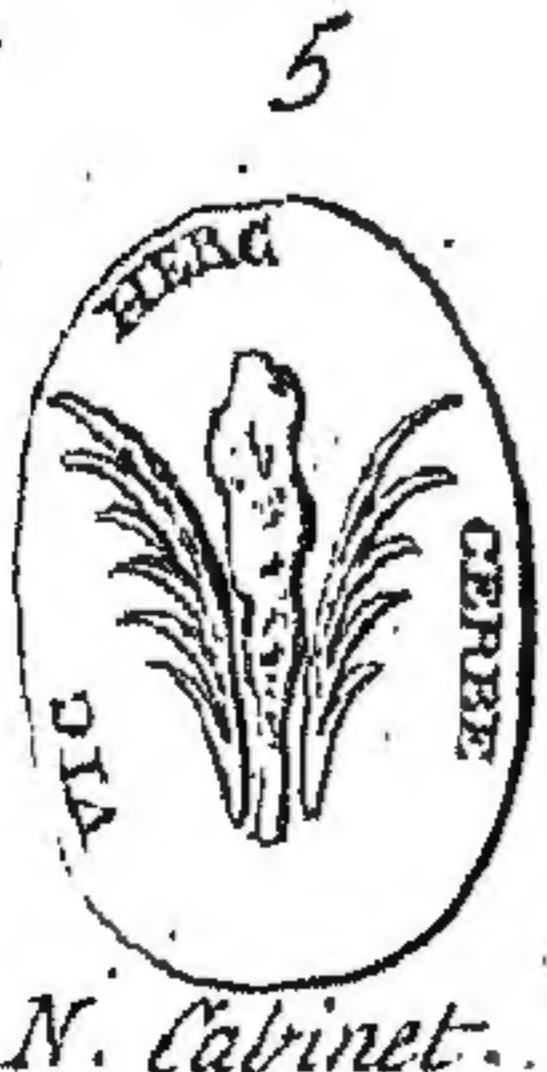
The Justinian Gallery



Maffei



Tire de M.



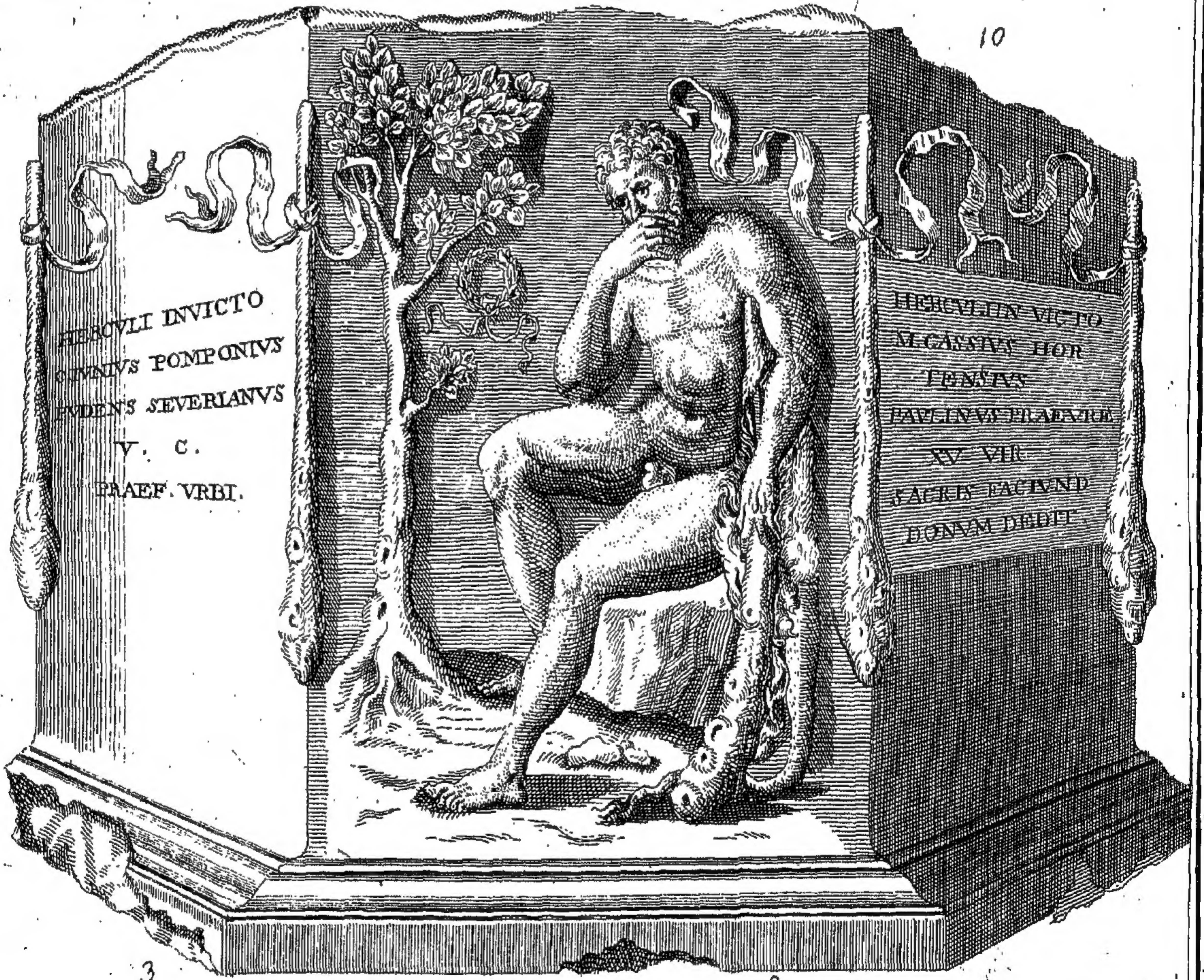
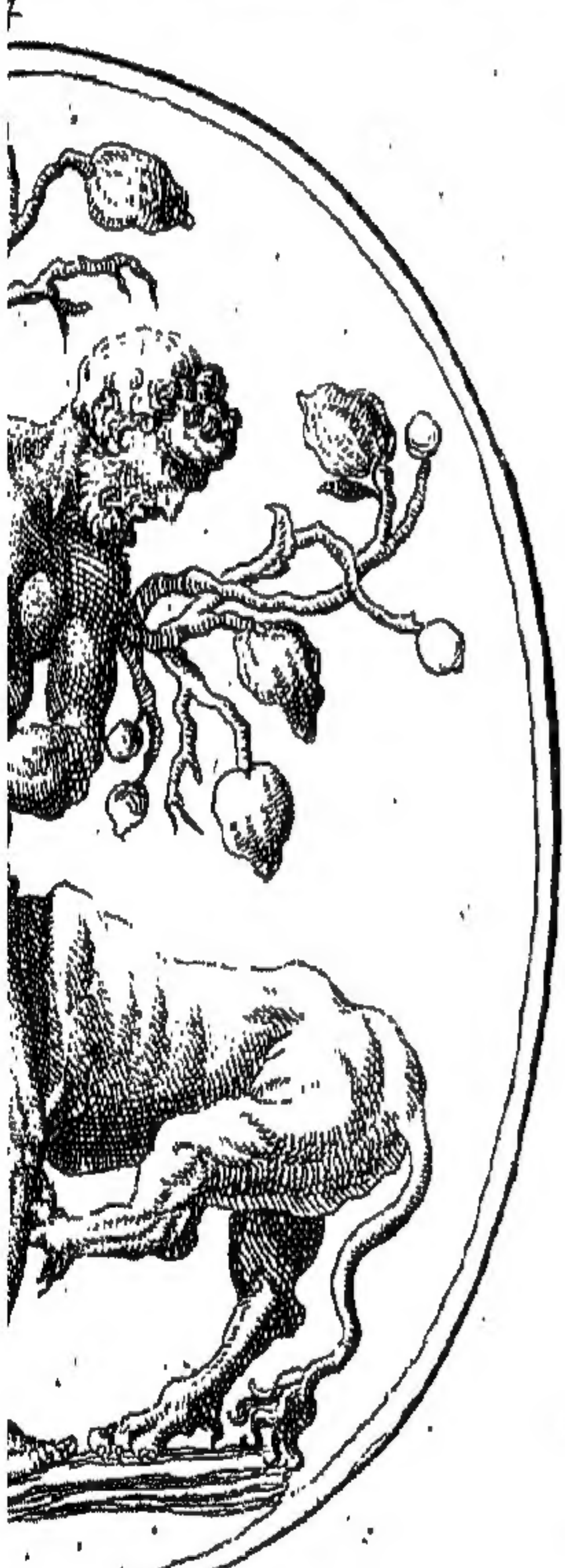
N. Cabinet.



Spier



The Justinian Gallery



Marbonne



Maffei



Beger

II. The Marble¹ yet to be seen at *Narbonne*, published above a hundred and fifty Years ago by *Choul*, represents *Hercules* young and without a Beard, with a Cloak on his Shoulder, leading the Dog *Cerberus* with a Collar on, to which is fastened the Rope that *Hercules* leads him by. And yet this Descent to Hell, and his taking the Dog *Cerberus*, is either the very last or one of the last Exploits that *Hercules* ever perform'd; out of what Whim then did the Sculptor figure him as a young Man without a Beard? He has no Club here, no more than in several other Monuments; but some others, as well as *Seneca* the *Tragedian*, assign it him in this Expedition to Hell.

The next Figure² bears the Name of the Artist, who was *Dioscorides*. *Hercules* is here in the Action of binding the Dog *Cerberus*. He has put between his Legs *Cerberus's* three Heads, whereof but two appear. The infernal Dog struggles, but in vain. *Hercules* is naked here; he has laid down his Lion's Skin and his Club, which are of one side. This Sculptor *Dioscorides* is perhaps the same that is mentioned by *Pliny* and *Suetonius*, who place him in the Age of *Augustus*. The next Figure³ is exactly like the foregoing, except only that it has no Club, but only the Lion's Skin. Another Figure⁴ represents *Hercules* naked binding *Cerberus*, as before, and just by a Tree; but without either Lion's Skin or Club. A Gem⁵ of our Cabinet has a Club with two Palms, and this Inscription VIC. HERC. CERB. that is, *Hercules's Victory over Cerberus*: Which shews that the Opinion of his carrying his Club with him in his Descent to Hell was pretty much followed.

The following Figure⁶ exhibits *Hercules* with his Lion's Skin leading *Cerberus*. On the other side of the Image is a Woman holding a Vase, and laying her right Hand on the Shoulder of a young Man. A Serpent wreaths it self round a Tree, and seems to look at the Cup that is in the Woman's Hand. *Spon* takes the Woman to be *Circe*, offering one of her Draughts to the young Man, and that the Serpent wreathed round the Tree is the Dragon that guards the golden Apples. But this Explanation is not satisfactory.

III. After his return from Hell *Hercules* slew *Lycus*, who during his Absence had murdered *Creon* King of *Thebes*, usurped his Dominions, and offered Violence to *Megara* the Wife of *Hercules*, who return'd upon these Transactions and punish'd the Villain for his Crimes. A learned Man believes this Story is represented in the Stone, whose Figure we have given above. *Hercules* without a Beard, with his Lion's Skin, holds *Megara* by one Arm, *Lycus* holds her by the other. If this happen'd after his Descent to Hell, how cou'd he be without a Beard, when he was at the end of all his Labours? Others will have it, that this Story of *Lycus* ought to be placed not only before *Hercules's* Labours, but even before his Madness, and before he married *Megara*, whom he took to Wife in his earliest Youth. There is so much Confusion in these Actions of *Hercules*, and in the Dates of them, that there is hardly any Author that does not contradict the rest.

IV. *Hercules* freed from Death *Alceste* or *Alceste* the Wife of *Admetus* King *Theffaly*. The Fable says, that *Hercules* met with Death, bound her with Chains of Adamant, and wou'd not loose her till she restored Life to *Alceste*. This Fable is thought to be represented above in the Tomb of the *Nasô's*, wherein are several of *Hercules's* Labours. That Hero with his Club, his Bow and his Quiver, lays his Hand upon *Alceste's* Shoulder, who is drest like a Matron. *Pluto* sitting on a Stone seems to consent that *Hercules* shou'd deliver her. We do not know who the Woman can be that holds a Buckler and a Spear; unless it be *Proserpine*.

C H A P. IX.

I. *Authors differ about the Manner and Number of Hercules's Labours.* II. *The Labours of Hercules represented all together in some Figures.* III. *Hercules styled Sanctissimus on one Marble, and Inviectus on another.* IV. *A singular Image of Hercules with Priapus.* V. *Hercules surnamed Placidus, with a Satyr.*

I. **Y**OU have now had the Labours and Battels of *Hercules*: It wou'd be very easy to swell the Number of them. The Mythologists, the Scholiasts, the Poets, nay and several among the Fathers themselves, relate so many of his Exploits and so many various Ways, that to collect them all wou'd be endless. Those who have wrote whole Treatises upon *Hercules* have been forced to omit several of them. Every Country, and almost every City, especially in *Greece*, had some particular Story of *Hercules*, which was always told variously by the different Authors that mentioned it.

They usually reckon twelve Labours of *Hercules*. *Lucretius* (l. 5.) speaks of but seven. *Martial* (l. 9. Epigr. 104.) tells of ten in the following order: First against the *Libyan Antæus*; then come the *Hesperian Apples*, the *Amazons*, the *Erymanthian Boar*, the *Nemæan Lion*, the *Deer with brazen Feet*, the *Stymphalides*, *Cerberus*, the *Hydra of Lerna*, *Geryon's Oxen*; which he numbers up thus:

*Si cupis Alcide cognoscere facta prioris,
Disce: Lybin domuit, aurea poma tulit,
Peltatam Scythico discinxit Amazona nodo,
Addidit Arcadio terga leonis apro,
Æripedem sylvis ceruam, Stymphalidas undis
Abstulit, a Stygia cum cane venit aqua,
Fecundam vetuit reparari mortibus Hydram
Hesperias Tusco lavit in amne boves.*

Ausonius makes them twelve. The *Cleonian Lion*, the *Lernæan Hydra*, the *Erymanthian Boar*, the *Deer or Fawn with brazen Feet*, the *Stymphalides*, the *Amazons*, *Augeas's Stable*, the *Bull*, the *Horses of Diomedes*, *Geryon*, the *Hesperides*, *Cerberus*. *Antæus* is not one in his Number, no more than in *Quintus Calaber*, who reckons as his thirteenth Labour the fifty Children that he had of *Thespius's* fifty Daughters. The same reckons up eighteen in another Place. You will find them above forty, if you count all that Hero's Battels related before.

II. A *Roman Marble* (described by *Gruter* p. 43.) places *Hercules's* twelve Labours in this order. 1. He strangles the *Lion*. 2. He kills the *Hydra* with eleven Heads. 3. He bears a wild *Boar* on his Shoulders. 4. He breaks the Horns of a *Deer*. 5. He kills the *Stymphalides*, Birds like a *Heron*. 6. He cleans *Augeas's Stable*. 7. He fights a *Centaur* with an Ax and Shield. 8. He slays *Diomedes's Horses*. 9. He tames a wild *Bull*. 10. He fights the *Geryones*, who are represented to be three. 11. He brings home *Cerberus*. 12. He gathers the Apples of the *Hesperides* from a Tree surrounded by a *Serpent*, with a *Nymph* under it asleep.

7 In the *Justinian Gallery*, upon a Base or square Altar, are represented the Labours of *Hercules*, very like those described by *Gruter*, but with some Variations; which



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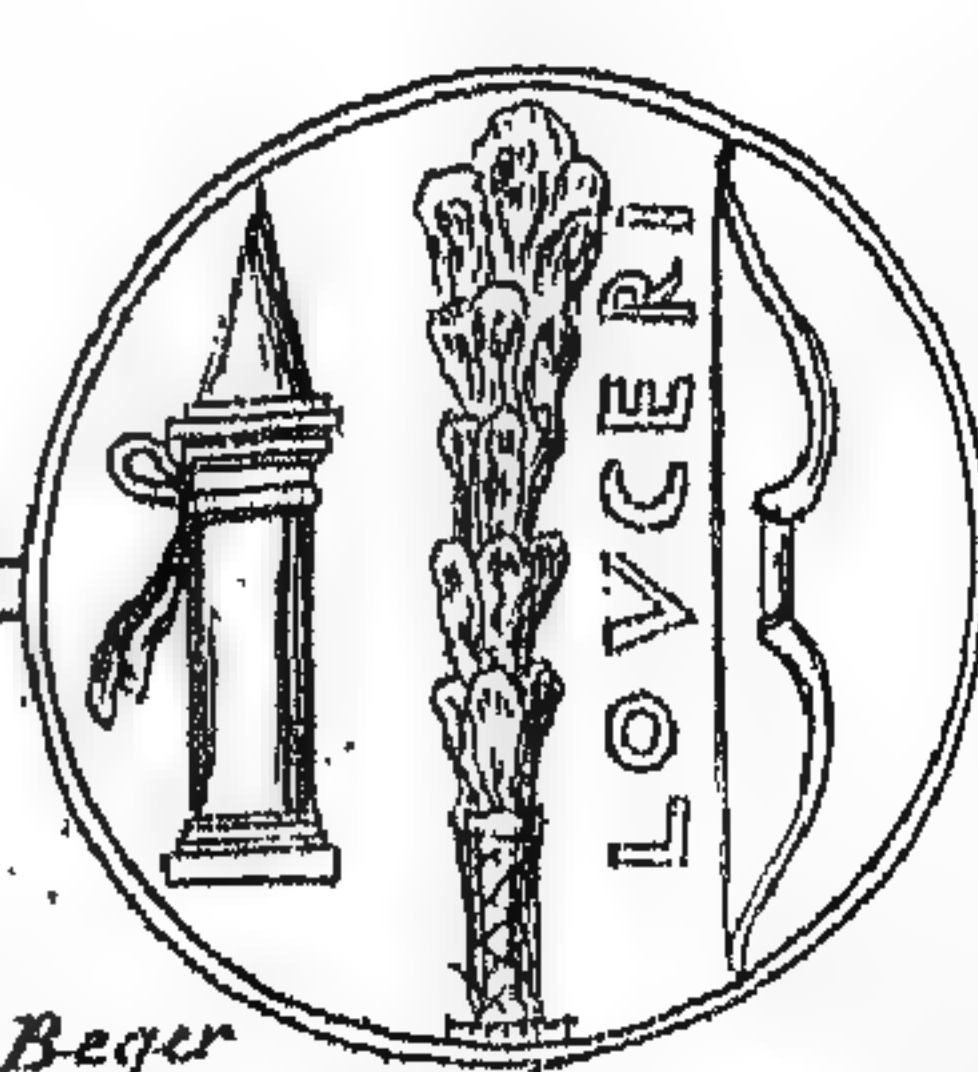
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which wou'd induce one to judge that it is not the same Marble, unless those who sent him the Description of it were often mistaken; it not being likely that they who graved these Monuments as it were under the very Eye of the Master, shou'd make such considerable Alterations in them. That described by *Gruter* bears an Inscription shewing that it was *P. Decimus Lucius* that made this Monument in performance of a Vow to *Hercules*; and there is no Inscription at all upon this. A Sacrifice is represented on the first Face, where a Man is sacrificing; and there is a Woman present with a Spear and Shield. Here the Woman has neither Shield nor Spear, but a Globe or an Apple in her Hand. On the same Face are three Battels of *Hercules*. 1. He strangles the Lion. 2. He knocks down the *Hydra*, which has not eleven Heads here as in *Gruter*, but only seven. 3. He bears the wild Boar on his Shoulders. In the second Face, 4. He tears off the Horns of the Deer or Fawn. 5. He kills the *Stymphalides*, in number three, with his Arrows; the Quiver assigned him by *Gruter* is not here. 6. He cleans out *Augeas's* Stable with a Fork with two Teeth. The third Face, which contains, 7. the Fight with the *Centaur*s, 8. with *Diomedes's* Horses, 9. with the Bull: this Face, I say, is no where to be found in the *Justinian* Gallery. In the fourth Face, 10. that which *Gruter* calls the Battel with three *Geryones*, should rather seem to be an Engagement with the *Amazons*, who have no Beard, or some other Combat. 11. The following *Hercules*, who carries his Club in his Hand, does not lead *Cerberus*, as in that of *Gruter*. 12. The *Hercules* that gathers the *Hesperian* Apples is exactly the same as that in *Gruter*. We here present you with this Marble of the *Justinian* Gallery, together with two ⁸ fine *Hercules's* bearing three *Hesperian* Apples, the one with a Beard and the other without.

III. The *Hercules* ⁹ called *most Holy* bears the Marks of his Victories; besides 2 the Club that he holds, which is remarkably long, there are two others hanging at the two corners of the Marble; he stands between two Palm-trees, and by each Foot is an Insect like a Crab, I know not with relation to what Mystery. In the next Monument, ¹⁰ where *Hercules* sitting, leans on his Club with his left 10 Hand and holds his other to his Chin, the Inscription is *Herculi invicto*, To *Hercules* the Invincible. To a Tree that is before *Hercules* is fastened a Crown given to the Conqueror of the Monsters of the Earth; and at the four corners of the Stone are so many Clubs hanging down, to shew that those were the only Arms he made use of to gain so many Victories.

IV. The first Figure in this Plate ¹ is extremely mysterious. *Hercules* bears on PLATE one Arm the Spoils of the Lion, and in the other Hand holds his Club which a LXVII. little *Cupid* seems to strive to get from him. Before *Hercules* is a *Priapus* crowned 1 with Leaves, whose whole Body is a *Hermes* or a *Terminus*. At the Foot of this *Priapus* is an Eagle holding a Thunder-bolt between its Claws. Between *Hercules* and *Priapus* is a great Star, which perhaps denotes the Sun. We said at the beginning of this Book that *Hercules* is often taken for that Planet. I can make nothing of the two Heads at the top of this Figure, one of a Man with Hair in long Tresses, and the other of a Woman. The Greek Inscription is *Θεῷ ἀλεξικάνῳ*, To the God that delivers from Evil: The Artist's Name is *Glycon*. It would be very hard to explain all these Mysteries, and yet harder to know the meaning of the Monogram composed of the three Letters T, M and A. Here is sufficient to exercise any body's Wit a long while, that would account for all these Symbols; and whatever Sense he might put upon them, he would find it difficult to satisfy himself, and perhaps more difficult to satisfy others. The four Medals ^{2, 3, 4, 5} here are only to shew the various ways of representing *Her-* 2, 3, 4, 5 *cules*. They were struck either by Cities or by Princes in honour of *Hercules*. There are infinite Numbers of them.

V. *Her-*

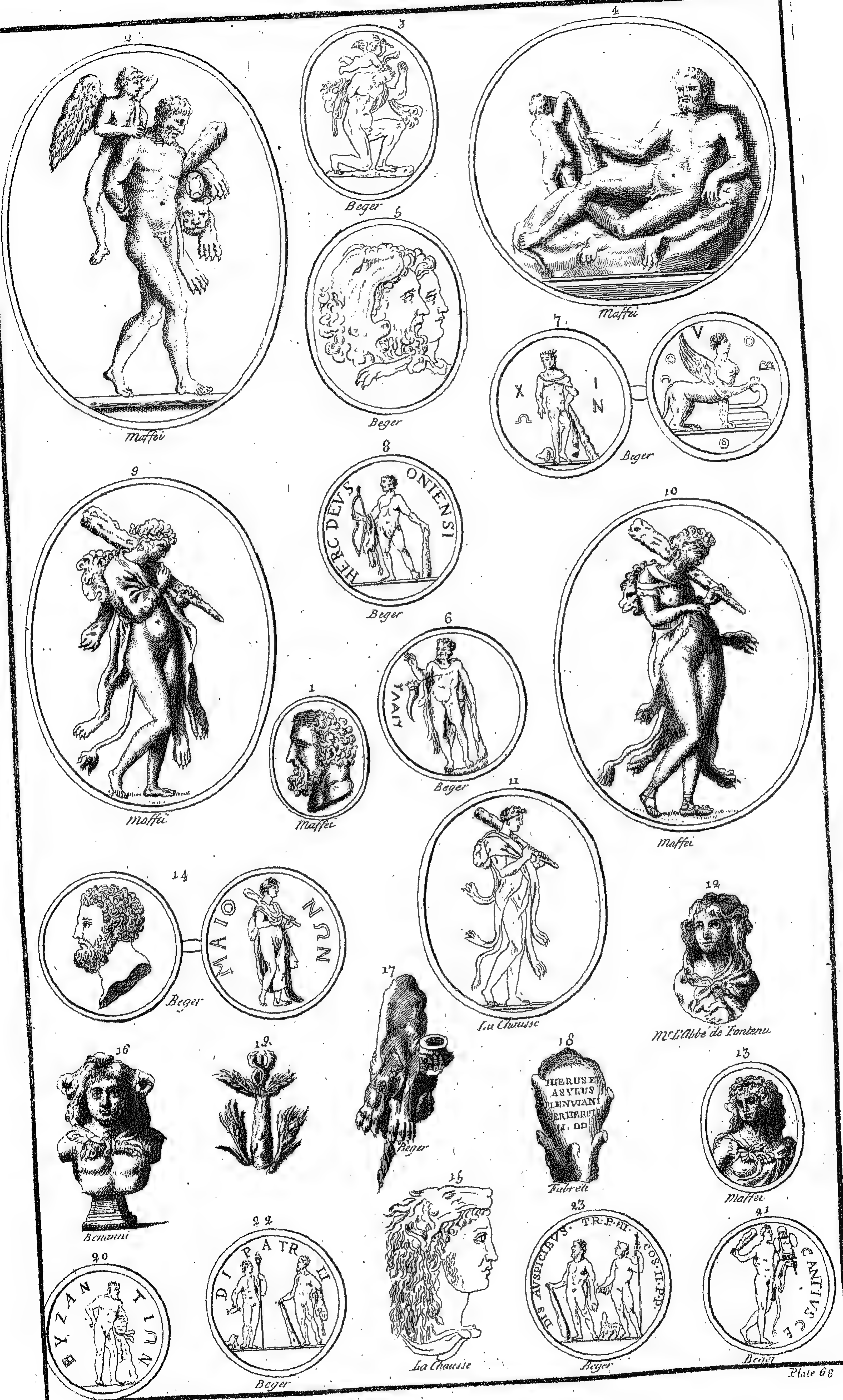
V. *Hercules* often goes along with Satyrs, as we have already seen. Here he is again with a horned Satyr⁶ that hugs his Club: This Satyr has in his Hand another Satyr's Head by way of Mask, and on one side of him is another Mask. All this, together with two Horns of *Plenty*, one whereof *Hercules* touches with his Hand, and the two Boughs laden with Fruit, and the Crown of Ivy which he wears, bears some relation with the Inscription *Herculi placido*, To *Hercules* the Gracious, or the Agreeable: This Quality agrees with him here, where there are so many *Bacchic* Ornaments, the Crown of Ivy, the Satyrs, the Masks; which answers to what *Macrobius* said above, that *Hercules* loved the Pots and the Bottles. At the bottom of this Figure are two Medals with their Reverses: The Head of *Hercules* is upon both, covered with the Lion's Skin. On the reverse of the first⁷ is the Club, and Bow which is in its Case called the *Corytus*, whereof we shall give you another Representation in the Chapter of Bows and Arrows. On the reverse of the other⁸ the Club is between the Bow and the Quiver.

C H A P. X.

I. *Hercules Musagetes*, or *Hercules of the Muses*. II. *Hercules lying down in the Gymnasium*. III. *He carries Cupid on his Shoulders, and sinks underneath the Weight*. Other Images of *Hercules*. IV. *Hercules subdued by Cupid, gives up his Arms to Omphale and Iole, and takes a Spindle in order to spin*. V. Other Images. VI. *An extraordinary Monument representing the Expiation of Hercules (as is generally believed)*. VII. *The several Names of Hercules*.

I. **L**ET us now come to the *Hercules* of the *Muses*, or as the Greek Word has it *Musagetes*, the Conductor of the *Muses*. The Worship of this *Hercules* was brought out of Greece by *Fulvius*, as was also that of the nine *Muses*. He built him a Temple in the Circus of *Flaminius*, where the nine *Muses* were also. He put them under the Protection *Hercules*, because they ought mutually to adorn each other. *Hercules* should procure the *Muses* Repose by defending them, and the *Muses* should sing the Virtue of *Hercules*. We have already (in the Article of *Muses*) seen *Hercules* possess a Place in the Choir of the nine Sisters, here he is again in like manner, taken from a Roman Marble; he leans upon his Club near a flaming Altar, holding in his left Hand a Bough, and on his Shoulders is his Lion's Skin. At his side is a *Lyre*, an inseparable Badge of the *Hercules* of the *Muses*: near the *Lyre* is a Tree on which hang two Crowns, one of Lawrel, which agrees with his Victories, the other of Ivy, a *Bacchic* Crown that answers to his quality of a great Drinker. The *Hercules Musagetes*, as the Greek Inscription informs us, is the Workmanship of *Mnesiphilus*: He holds in one Hand a *Lyre*,¹⁰ and in the other an Instrument like a great Nail: behind him is his Club with the Lion's Skin; and before him at the Foot of a Tree, a Mask, a common Symbol of some of the *Muses*. The other¹¹ *Hercules Musagetes*, published by Cavalier *Maffei*, is without a Beard, and is actually playing on the *Lyre*: he wears the Lion's Skin, and has no Club, which, as we have already seen, is not always to be found in the Monuments of *Hercules*.

II. An *Athenian* Marble (in *Marmor. Oxon. p. 83.*) represents *Hercules* in a very coarse manner, lying upon the Lion's Skin, his Bow and Quiver hanging on



on the Branch of a Tree, and his Club leaning against the Trunk of it. It is a Vow of *Sopbronistes*, who having conquered in the *Eleusinian* Games or Fights, offers this *Hercules* to the *Ephebi*, or young Boys who performed their Exercises in that Part of the *Gymnasium*, which for that reason was called *Ephebeum*. *Hercules* was the God of the *Gymnic* Combats, as being the first Inventor of them; and upon that account the *Gymnic* Combats were also called *Heracleian*, or Of *Hercules*.

III. A Head of *Hercules*¹, tho' without any Symbol, is easily distinguishable by his short Hair, his Beard, and his fierce Air. He abates very much of that Fierceness in the following Image², where with his Head drooping down, and his Hands tied behind his Back, he bears a *Cupid* upon his Shoulders: whose Weight presses him downwards. This dreadful Man, whom so many Monsters, and so many imminent Dangers could never shake, is overcome by Love. In this Condition he still holds his Club under his Arm; but in the next Figure³ *Hercules* is quite oppress'd; his Club drops from his Hand; he himself falls on his Knees, being no longer able to support *Cupid*, who mounted on his Shoulders, and armed with a Dart, is just going to pierce him. The Hero⁴ afterwards lying upon the Lion's Skin, has *Hylas* with him, a young Boy whom he loved, unless it be a *Cupid* without Wings, that steals away his Club from him. A Gem⁵ presents us with a little Face of *Hercules*, with his Lion's Skin on his Head, together with the Head of one of his Wives; an able Antiquary says it is *Dejanira*; not *Iole* or *Omphale*, because these are usually drawn with the Lion's Skin, and the rest of *Hercules's* Arms. The next *Hercules*⁶ leaning on his Club, lifts his right Hand towards Heaven, with a *Cornucopia* under his Arm. That of the Island *Cbio* is more singular: He wears a radiant Crown⁷, and has a Helmet at his Feet, a Singularity which I never met with elsewhere. On the Reverse is a Sphynx with its Claw upon the Prow of a Ship. The Inscription acquaints us that it is an *Obolus*, a Coin of that Country. The next *Hercules* has his Bow bent. The Bow and Arrows often are represented with *Hercules*,⁸ tho' not so often as his Club.

IV. We have just now seen *Hercules* sinking under the Weight of *Cupid*, who mounted on his Shoulders, has tied his Hands behind his Back, and insults and oppresses him with his Weight. This is symbolical: Here follows the Explanation of it taken from some other Monuments. Nothing is more generally known in Mythology than his Amours with *Omphale* and *Iole*. Some Ancients have thought that these were both the same Person under different Names: But most say they were two Women, and that *Omphale* was the Daughter of *Eccritus* King of *Oecalia*, and *Iole* the Daughter of *Jardan* King of *Lydia*. If they were two, the Fable makes him equally complaisant to both of them; he obeyed them, as a Maid does her Mistress; he spun under their Direction, and gave them his Lion's Skin⁹ to wear, and his Club; Ornaments as improper for Women, as the Distaff and Spinning-Wheel were for *Hercules*. Yet *Hercules* spins, while *Iole* and *Omphale* wear those Arms, formidable to all the Tyrants and Monsters both of Earth and Hell. While *Omphale*, says *Lucian*, bore the Club and Lion's Skin, *Hercules* wore a Robe of Purple, worked at the Wheel, and sometimes suffered *Omphale* to give him a rap or two with her Slipper. Here are some¹⁰ Monuments, in which *Iole*, if not *Omphale* (for how should we distinguish one from t'other) bears the Club, and is drest in the Lion's Skin. The three Monuments¹¹ we here publish represent them at full length, and are so like each other, that there is hardly any difference between them. Other Images^{12, 13} give us only the Busts of them, wearing on their Heads the Lion's Skin, which in one has the two Claws tied together before. A Medal of the *Mæonians*¹⁴ has on one side the

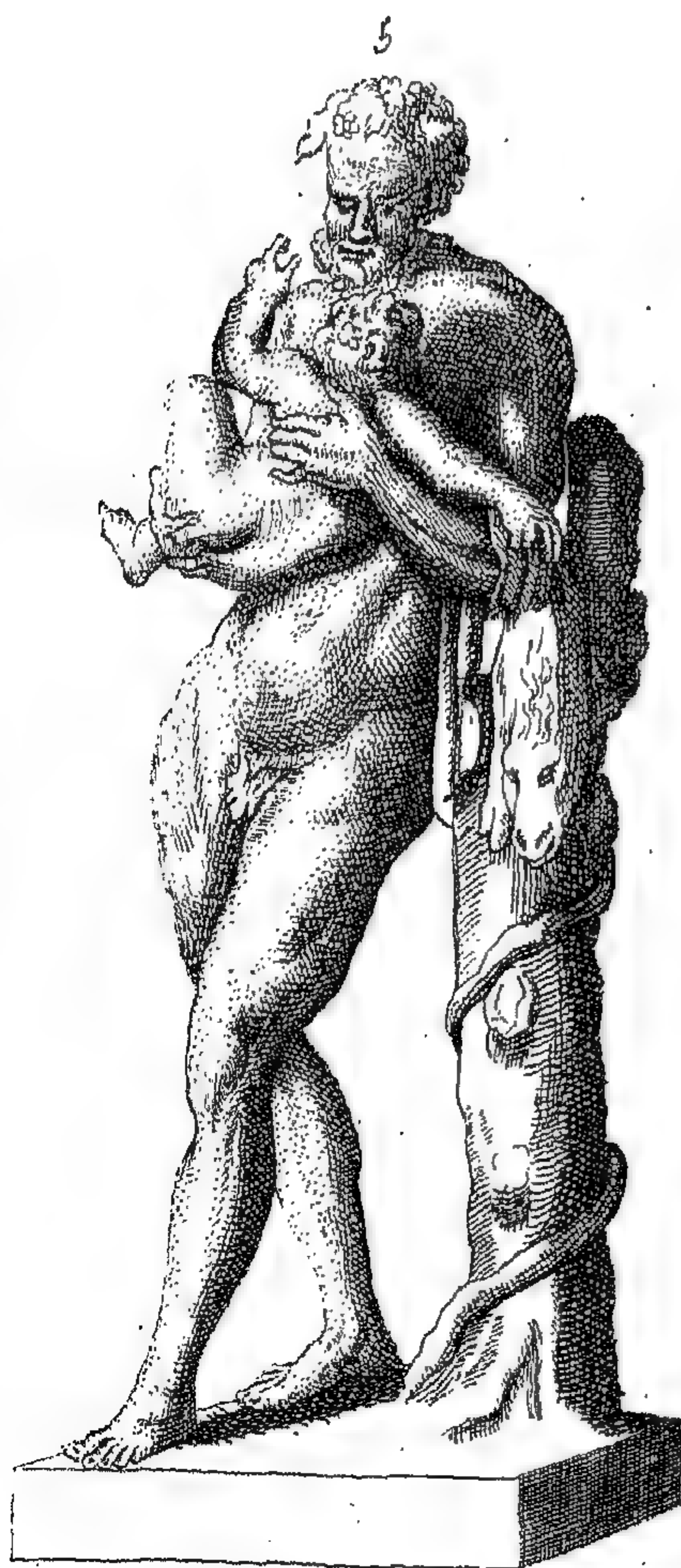
Head of *Hercules*, and on the other *Iole* or *Omphale* bearing the Club on her Shoulder, and with the Lion's Skin.

- 15, 16 Two Images with the Heads covered ^{15, 16} with the Lion's Skin, one a side, and the other a full Face, have been taken by those that published them, one for the Sun, and the other for *Aventinus*, the Son of *Hercules*. But we have here so often seen *Hercules* represented young without a Beard, with Symbols which can leave no doubt of its being him, that we ought not to scruple to place these among the rest. The Lion's Skin upon the Club, with a Hand ¹⁷ coming out from under the Skin, and holding a Vase, seems to be designed for *Hercules*, famous both for his Trophies, and for the Pots and Bottles which he emptied. The next Club ¹⁸ represents only one end of it with its Knots. It was two Slaves of *Ti. Ennicanus* (for so I suspect it should be read, and not *Ennianus*) that dedicated this Club to *Hercules*. The Names of the Slaves were *Hierus* and *Asylus*. *Hercules* was the Tutelar God of Slaves, says *Herodotus* (l. 2. c. 13.) where he relates, that in *Ægypt* there was a Temple erected to *Hercules* for an *Asylum* for Slaves. Another Club has at the top a *Caduceus* ¹⁹, the Symbol of *Mercury*, and at bottom two Ears of Corn, the Badge of *Ceres*. This has the Air of an Allegory; perhaps there is no other Mystery in it than some private Man's Devotion to those three Deities, whose Symbols he has joined together. The *Hercules* of *Byzantium* ²⁰ rests his Club upon a Stone. Another of the *Antian* Family ²¹ holds in his left Hand a Trophy, and in his right a Club, with which he looks as if he meant to strike some Body. Another Medal ²² represents *Hercules* and *Bacchus*, who are called *Dii Patrii*; it is a Reverse of *Geta*, in honour either of his Paternal, or of his Country Gods. Another ²³ of *Severus* represents the same Gods, with a Tyger at *Bacchus's* Feet, the Inscription *Dīs auspiciis*, To the Gods Protectors, or, To the Gods that send Happiness.

PLATE VI. Here is one of the most singular Monuments that was ever seen; every LXIX. thing in it is remarkable, it is an Image ¹ all surrounded with *Greek* Inscriptions, but by Misfortune so disfigured, that it is very hard to make any thing of them. Good Part of these Inscriptions have been published by *Spon* in his *Miscellanea*, but so corrupted, as he himself owns, at least for part of those he publishes, that I dare not trust to them. *Spon* has given us only the Inscriptions, and not all of them neither, and has said nothing of the Figures. I never saw this Marble, which is said to be in the *Farneze* Palace at *Rome*; but I received the Plate of it from M. *Bianchini*, a learned *Roman* Prelate; and from that Plate it is that I here give this Monument. There are upon this Marble two distinct Stories; in the bottom-one there are the whole Figures; whereas in that at top they are shewn but half. In the lower Figure, two Women are standing on each side of a round Altar, which on that side that can be seen represents three of the *Muses*. It is probable the nine take up the whole Contour. One of the Women that stand before the Altar is drest very elegantly, and holds a kind of square Tube, and with the other Hand supports a great Vase that is over the Flame of the Altar. On the other side of the Altar, a Woman that has Wings like the Goddess *Fortune*, pours Wine, or some other Liquor into the Tube that the other Woman holds, and with the other Hand helps likewise to support the great Vase that is upon the Flame of the Altar; yet so as the Liquor seems to fall out of the great Vase. Behind the other Woman that has no Wings is *Hercules* naked, stretching forth his right Arm with a *Patera* towards that Woman, who turns her Back to him. Between this Woman and *Hercules* is a Tripod placed upon an Altar or Pedestal, upon the Front of which is a *Greek* Inscription very much defaced; however one may make a shift to read in it, that *Amphitryon* offered this Tripod to *Apollo*. Under the Woman that is nearest to *Hercules* is an Inscription, out of which one may

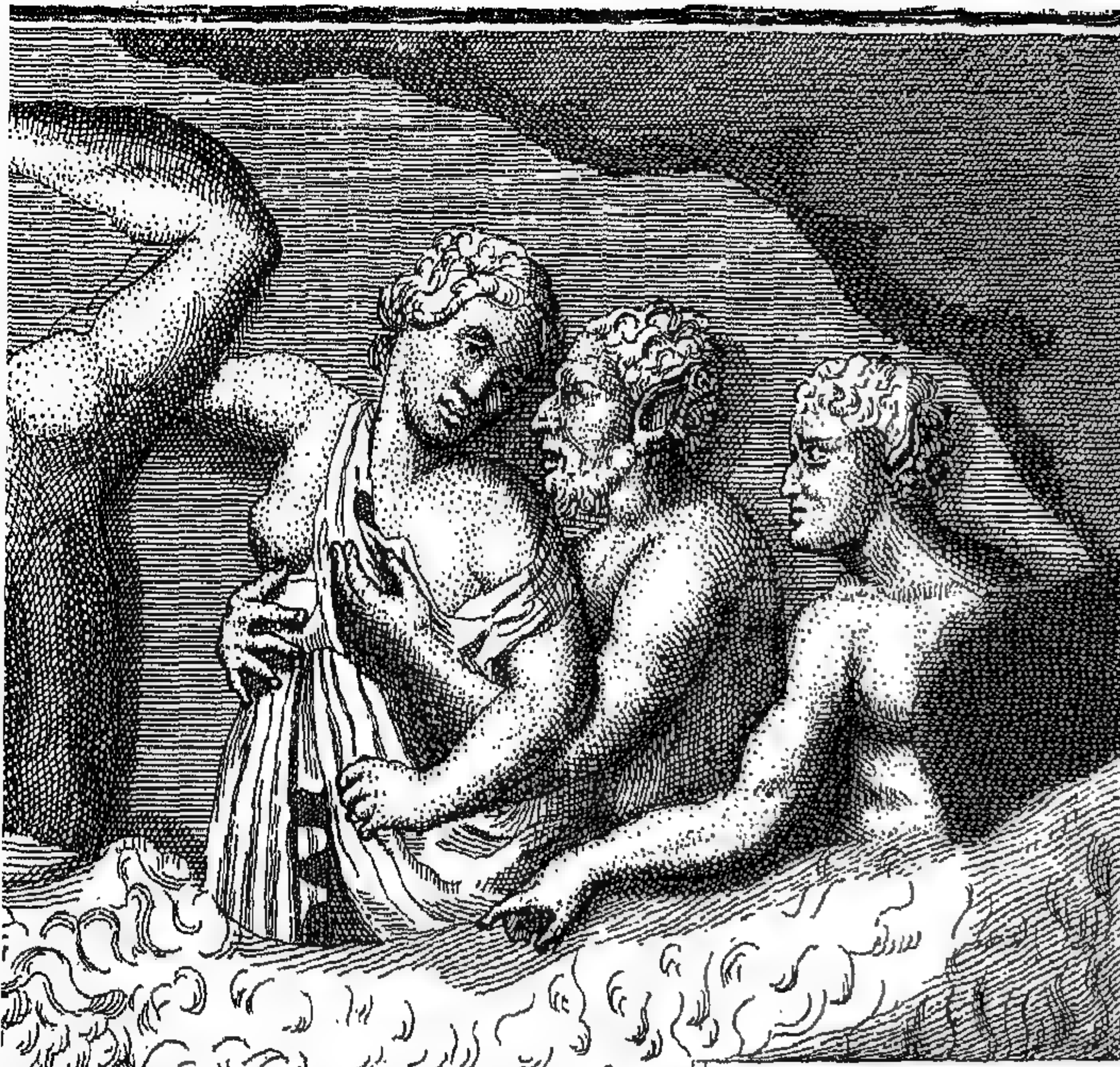


Raccolta Maffei



Villa Borghese





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Raccolta Maffei



A statue at Rome



make *Juno the Argive*, or *Juno the Argolic*; all the rest is so corrupted, that nothing can be gathered from it. The Name of *Juno the Argolic* only inclines one to judge, that this Libation or Sacrifice is made to *Juno the Argolic*, to render her propitious to *Hercules*, or for the Expiation of that Hero. The Woman that is between *Hercules* and the Altar, and that is sacrificing, must then be the Priestess of *Juno the Argolic*, of which Priestess we shall speak in the second Volume. On the two sides of this Image, on the right and left, are two long Inscriptions relating to the Labours of *Hercules*: These two Inscriptions are continued at the bottom of the Marble. They are so worn out, that one must guess at every Word. They have been published most of them by *Spon*, but full of Faults; and as he read only by guess, we dare not rely even upon that Part that seems to make up some sort of Sense. The other Image, which is at the top of the Plate, represents *Hercules* reposing himself after his long Fatigues; this we are acquainted with by the Inscription: *Hercules reposing*; there is another Word besides, that cannot be read. Only half Figures appear in this. In the middle is *Hercules* with his Head adorned with a Diadem, his right Hand upon his Head, in his other a great Pot full of Wine, into which a *Faunus* puts his Head to drink. A Woman behind the *Faunus* holds a long Stick, from which hangs the foregoing Inscription. Near the Head of this Woman one may read this Word, *Europe*: Whether it be the Name of the Woman or no, is uncertain. On the other side of the Marble are two *Fauni*, one of them embracing a Woman. At one of the sides of the great Image is *Hercules* holding a Torch to fear the Heads² of the *Hydra*, or some other Monster with many Heads. On the other side, *Hercules* bearing his Club with one Hand, holds the *Hesperian Apples* in the other³.

Lampridius speaks of a Rustic *Hercules* that had Priests at *Rome*: Probably the same that *Victor* calls *Hercules Silvarius*, who was the God of Fields and Forests.

VII. They gave *Hercules* various Names, some borrow'd either from his Kinsfolks, or from his Birth, or Actions, or Qualities; the others were local Names. Of the first sort were *Addephagus*, *Buphagus*, both denoting his voracious Appetite; *Alcides*, from his Grandfather *Alceus*; *Claviger*, because he bore a Club; *Dorsanes*, a Name given him by the *Indians*; *Hippoctonus*, because he kill'd *Diomedes's* Horses; *Jovius*, because he was the Son of *Jupiter*; *Melampygy*, because of his black Buttocks; and as this was counted a Mark of his Strength, this Name was given him to express his Valour; *Monæcus*, because he was worshipped solely in some Temple; this Name may also be placed among the Locals; *Somnialis*, perhaps for having put some Body in mind in a Dream of performing or fulfilling some Vow; which was very common in those Days, as we shall see in the Chapter of Vows: *Tricosus*, because he was hairy. The local Names are, the *Canopian*, the *Ægyptian*, the *Fundanian*, the *Gaditan*, the *Lyn-dian*, the *Macistan*, the *Melian*, the *Olympian*, the *Oetean*, the *Sardian*, the *Tiburtin*, the *Thasian*, the *Theban*, the *Tirynthian*, and several others.



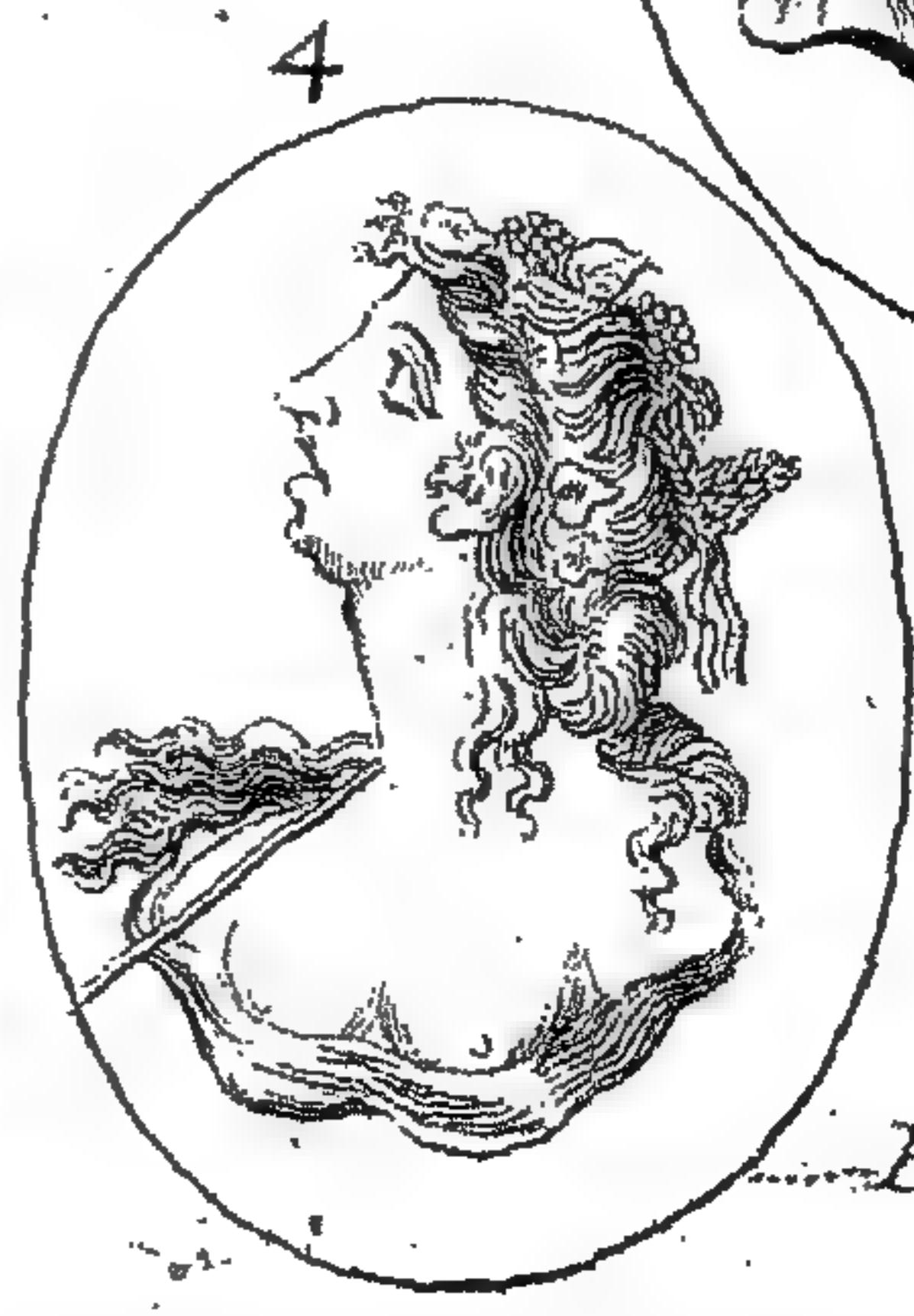
C H A P. XI.

I. Mythologists speak of several Bacchus's. II. Semele, with Child of Bacchus, burnt before she was delivered of him. III. Different Opinions about the Education of Bacchus. IV. A Description of a Vase of one Gaietanus. V. Bacchus educated by Silenus, according to some; an excellent Monument on that Subject.

I. THE Mythologists are no more agreed about the Origin of *Bacchus*, whom the *Greeks* call *Dionysius*, than about that of the other Gods. It is probably from this Variety of Accounts that proceed the several Gods of the same Name that many of the Ancients take notice of. *Cicero* reckons up Five. 'Many, says he, bear the Name of *Dionysius*; the first is the Son of *Jupiter* and *Proserpine*; the second, who is Son of the *Nile*, is he that is said to have killed *Nisa*; the third had *Caprius* for his Father; this last is reported to have been King of *Asia*, and Author of the Laws that were called the *Sabazian*; the fourth is Son of *Jupiter* and *Luna*, and it is to him that the sacred Ceremonies called *Orphic* are supposed to be performed; the fifth is Son of *Nisus* and *Thione*, the Institutor of the *Trieterides*.' Among these five we do not find the Son of *Jupiter* and *Semele*, who yet is the most known both in Antiquity, and in the lower Ages. *Philostratus*, in the Life of *Apollonius Tyanens*, names three, the *Theban*, the *Indian*, and the *Affyrian*. *Diodorus Siculus* also reckons three: The *Indian*, Son of *Hammona* and *Amalthea*, and called the *Bearded*, because he is figured with a Beard, which they say he wore after the manner of the *Indians*: He was also called *Lenæus* from *λινός*, a Wine-Press, because it was he that taught the Use of it in making of Wine. The second *Bacchus*, according to *Diodorus*, was Son of *Proserpine*, or else of *Ceres*: He is thought to be the first that joined Oxen in the Yoke to make them turn up the Earth. The third *Bacchus* was the *Theban*, Son of *Jupiter* and *Semele*.

II. It is this Son of *Jupiter* and *Semele* that is celebrated by the Poets and represented in the Monuments. *Semele* being with Child of him, *Juno* moved with Jealousie descended from Heaven, assumed the Shape of an old Woman, came to *Semele*, and persuaded her first to oblige *Jupiter* to swear by the Waters of *Styx*, that he would grant her whatever she should ask, and then to ask that he would come and see her in the same form that he visited *Juno*. *Jupiter*, bound by his Oath, could not refuse what she desired of him. He came to her in Thunder and Lightning, just as when he went to *Juno*. *Semele* could not bear this Interview; the Fire that came from *Jupiter* burnt her up and killed her immediately. *Jupiter*, continues the Fable, took the Child that she bore, made a Hole in his own Thigh, put it into that, closed up the Opening again, and so brought it to Maturity. It was for this Reason that some called *Bacchus* the Son of two Mothers, because first *Semele* and afterwards his Father's Thigh had performed the Office of a Mother to him. Others relate the Birth of *Bacchus* otherways. The Author that we have under the Name of *Orpheus*, in a Hymn made in honour of *Sabazius* the Son of *Jupiter*, says that it was *Sabazius* that sewed up *Bacchus* in *Jupiter's* Thigh; others say that *Sabazius* was the Son of *Bacchus*; others that it was *Bacchus* himself.

III. No less various are the Opinions concerning the Education of *Bacchus*. *Lucian* says, that *Bacchus*, a little after his Birth, was carry'd by *Mercury* to *Nysa* a Town of *Arabia* near *Ægypt*, to be brought up there by the Nymphs. According to others, he was educated by the *Hyades*. Some say at *Mesatis*; others in



in the Island of *Naxos*: some, tho' few, in the Isle of *Eubœa*. These different Places of Education may probably regard the various *Bacchus's* mentioned by *Cicero* and others. *Orpheus* tells us that *Hyppa* was his Nurse; others say the Nymphs performed that Office. The diversity of Opinions in this Particular is surprizing. Those Nymphs who brought up *Bacchus* were afterwards call'd *Bacchantes*, of whom we have several Monuments.

IV. The beautiful *Gaietan* Vase represents *Mercury* in an uncommon Form, offering the new-born *Bacchus* to a Nymph, (whom *Spon* takes to be *Leucothea*) to bring up. This is done with great Ceremony. The *Bacchantes* are present at it; two Nymphs or *Bacchantes* bear the *Thyrſus*, which was afterwards the most common Symbol of *Bacchus*. Another lays her Hand upon a Vine-tree. On the other Side the *Fauni* or Satyrs do honour to the Birth of their Master; one plays on two Flutes, the other holds the *Thyrſus*; and in the Skin of a Beast (which seems to be fastened about his Neck) some clusters of Grapes; between those two is a *Bacchante* playing on the Cymbal.

V. *Bacchus* yet an Infant is seen in a certain Marble in the Arms of a *Silenus* crowned with Vine-leaves and *Corymbi*, or Ivy-berries. *Silenus*, according to *Nicander* and the Author which we have under the Name of *Orpheus*, was *Bacchus's* Foster-father. This *Silenus*, who has Ears like a Goat and a Tail like the *Fauni*, leans against the Trunk of a Tree, covered with the Skin of a Beast, and wreathed round with Vine-branches: the Child *Bacchus* is also crowned with Ivy. The Sculpture of this Groupe is wonderful fine and very much esteemed. The next Image is of the Child *Bacchus* on the Shoulders of a Man without a Beard. The little God crowned with Ivy holds some Grapes in his Hands; the Man that carries him has some too. On one side is the Trunk of a Tree, on which is the Skin of a Beast and one of *Pan's* Flutes with ten Pipes; which are more than we usually meet with.

C H A P. XII.

I. *Bacchus an Infant in a Gem of the French King's Cabinet.* II. *Sitting upon a Celestial Globe.* III. *Images of some Bacchantes.* IV. *Other Images of Bacchus an Infant, or young.* V. *Bacchus the first who cultivated Vines and made Wine.* Symbols of *Bacchus*. VI. *Bacchus crowned with Ivy.* A Passage of *Pliny* upon this Ivy Crown.

I. THE following Figure copied from a beautiful *Cornelian* in the King's Cabinet, known by the Name of *Michael Angelo's Seal*, was graven in a large Piece first by the late *Madame Le Hay*, a great Artist in Drawing, and whose rare Qualifications had procured her a Place in the Academy of Painting; and since published anew and explained by *Baudelot* and *Moreau de Mautour*. Here we see the Child *Bacchus* in the Arms of his Nurse. She is generally thought to have been *Ino*, called also *Leucothea*; or the Daughters of *Ino* (according to others) brought him up. *Apollonius*, in his *Argonauts*, calls his Nurse *Macris*; who educated him (says he) in the Island of *Eubœa*. *Oppian* gives him for his Nurses *Ino*, *Autonoe*, and *Agave*. How should one guess which of these Nurses the Graver had in View? A Nymph, or perhaps another Nurse, is sitting by. The old Man is either *Silenus*, or it may be *Athamas*, *Ino's* Husband.

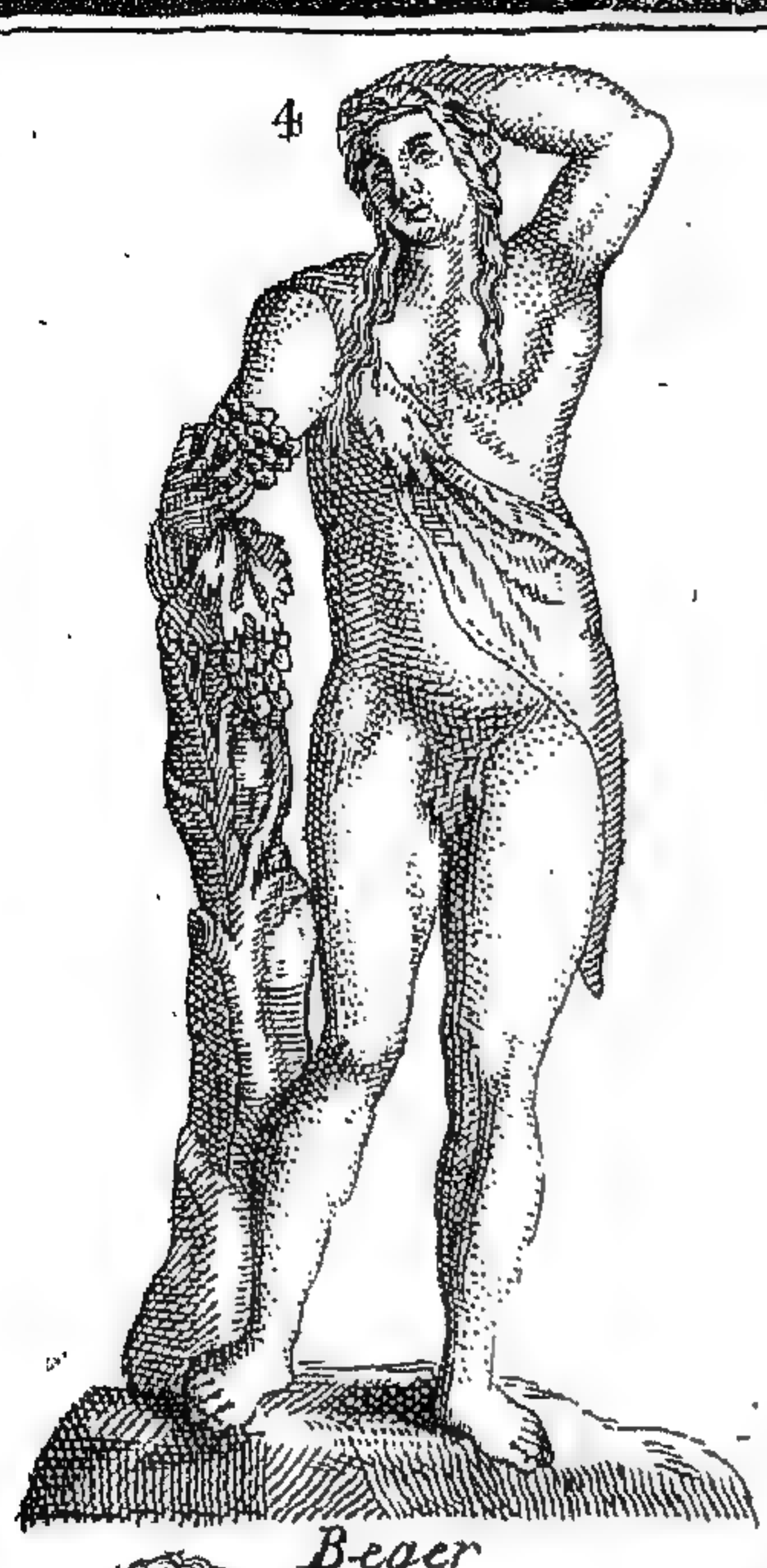
band. Several other Nymphs have on their Heads Baskets full of Flowers and Fruits. Two *Cupids* or *Genii* stretch a Canopy over *Bacchus* and the Company that are about him: a Nymph presents a Cup to one of the *Cupids*. On the Side of the Figure is an old Satyr leaning against a Tree. He is playing on a kind of crooked Hautboy. At the end, behind the Tree, is a young Boy, holding with both Hands a Bason in which a Goat seems to be going to drink. It is not easie to say who that naked Man is with the Crown on, and holding a Cup in one Hand, and in the other the Bridle of a Horse that is prancing. Some have taken it for *Apello*: I dare not follow that Conjecture.

2 II. Here is *Bacchus* yet a Child, ² with a very numerous Retinue. He is seated upon a Celestial Globe covered with Stars, supported by a little Satyr, and holds a Rudder in his left Hand. There are several other *Bacchic* Persons here: one Woman shews a Purse, another holds a Torch. A young Man plays upon an Instrument like a Bagpipe. Another young Man likewise holds a Torch: a Woman closes the Troop. All this is mysterious. *Maffei* says, that this Design relates to *Bacchus*, so far as he is taken for the Sun: for, according to *Macrobius*, all the Pagan Gods have some reference to the Sun. According to this Explanation, when the Sun is in the upper Hemisphere, which is that of the Day, he is taken for *Bacchus*; which will hold good here, because *Bacchus* is seated upon the upper Hemisphere of the Globe. The ingenious Reader will judge as he pleases of this Conjecture.

III. The three following Heads are either of *Bacchus* or of some of his Train.
3 The first is covered ³ with the Skin of a Fawn, with the Claws tied before the
4 Neck. The second ⁴ has a *Thyrusus*, and seems to have the Breast of a Woman
5 that is looking up to Heaven. The third ⁵ is of a *Bacchante* crowned with Vine-leaves: he has a gay laughing Countenance, and is probably just come from drinking a Bottle: it is to be observed, that his Back is covered with Globules ranged in order.

IV. The Statue of the Child *Bacchus* that follows, is taken from the Cabinet of this Abby, and is of a fine Design: it is about twenty Inches high. The
6 Lad *Bacchus* ⁶ is crowned with Ivy: he carries across his Arm a Goat's Skin, which he raises up with his left Hand to support some Flowers, Fruits and Poppies, and
7 in his right Hand holds a Cluster of Grapes. Another ⁷ of the Cabinet of M. *Moreau de Mautour* is sitting, and likewise bears some Fruits in a Skin. Another
8 young *Bacchus* ⁸ crowned with Vine-leaves, holds a Sceptre in his right Hand and a bunch of Grapes in his left.

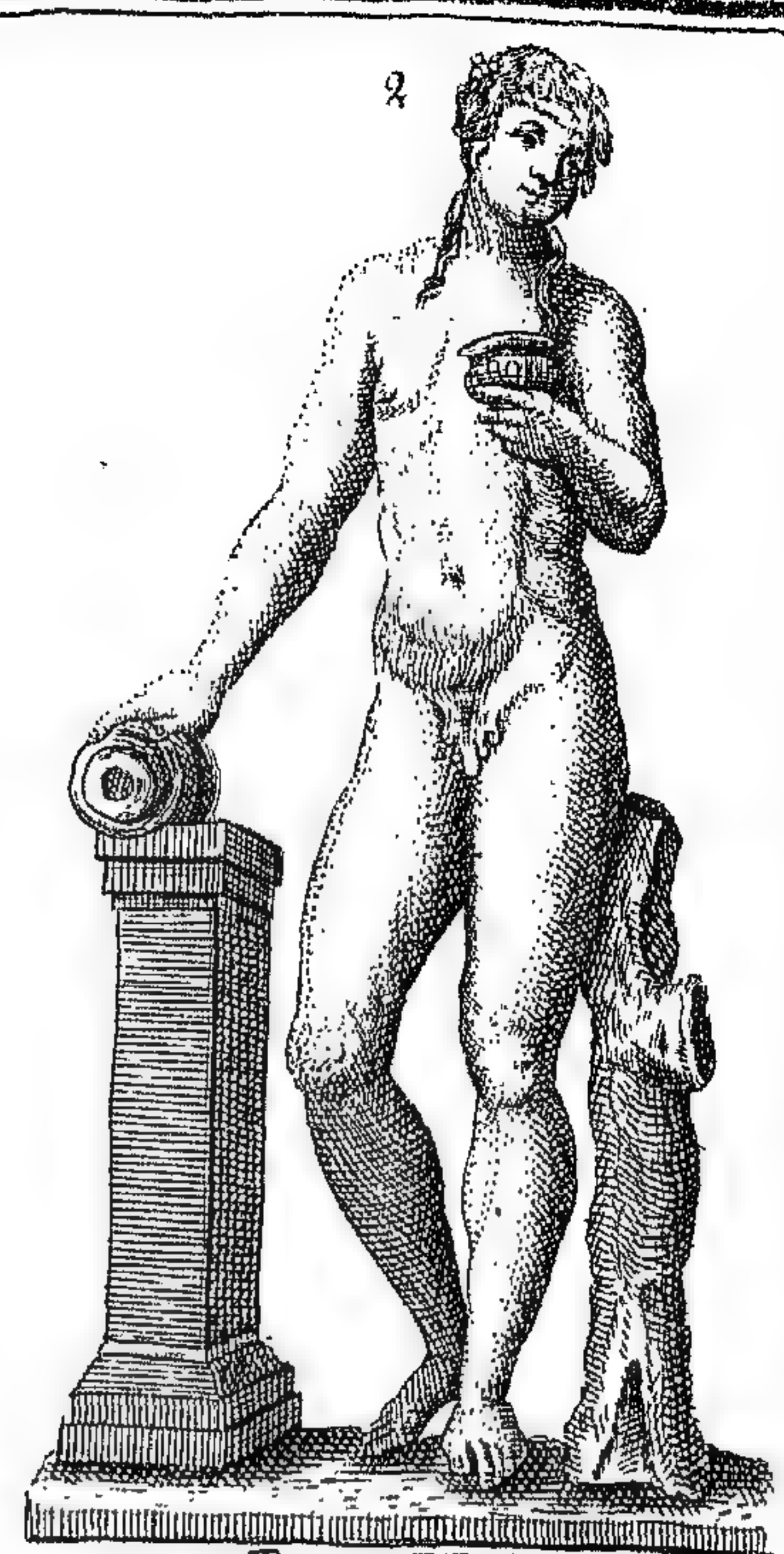
V. *Bacchus*, when grown up, signaliz'd himself by many fine Inventions, and especially by the Fruit of the Vine, which he cultivated. He also found the Art of pressing the Liquor out of it with Presses, of which he was the first Inventor. He is commonly painted young; nay, it used to be said that *Bacchus* did not grow older. His ordinary Symbols were the *Thyrusus*, the Crown of Ivy or Vine-leaves, the Tyger, the Goat or Tyger-Skin, nay, sometimes the Lion's, the Cup of various Forms, but seldom the Tun. Here he is with part of those
9 Symbols; ⁹ He is a handsome young Man, naked, crowned with Ivy or Vine-branches; he holds in his right Hand a *Thyrusus*: this is a kind of Spear, the top of which seems to be a Pine-apple; and some believe it really was design'd for one. We shall see lower, that not only in the Mysteries of *Cybele*, but also in those of *Bacchus*, the Pine-apple is made use of; in the Sacrifices, in the *Orgies*, or nocturnal Mysteries, and in the Poms or Processions. Sometimes this *Thyrusus* is adorned with Ivy-branches; here it is decked with a Ribband, and in the next Figure with a kind of Scarf. The *Thyrusus*, says *Phormutus*, is assigned to *Bacchus*, to shew that great Drinkers have need of a Stick to support themselves when



Beger



Racc. Maffei



Racc. Maffei



M. Foucault



Abbe Fauvel



M. Foucault



La Chapelle



Racc. Maffei



The Justinian Gallery

when the Wine gets into their Heads. *Bacchus* here holds in his left Hand a Bull's Horn: it was perhaps for this Reason that some of the Ancients called him *Tauricornis* or *Bucornis*. One might say much more reasonably, that the Horn, in the manner which *Bacchus* holds it here, is a Vessel to drink out of. And indeed nothing is more common in antique Monuments than these drinking Vessels, that retain the Form of the Horn of a Bull or Ox, as we shall see in the course of this Work.

VI. He appears crowned ¹⁰ with Ivy in the following Image, where he still ¹⁰ holds the *Thyrus* and the Horn: the Crowns of Ivy are as common with *Bacchus*, as those of Vine-leaves. Therefore it is (according to *Pliny* 16. 33.) that the Ivy is called *Bacchic*. The Ivy is consecrated to *Bacchus*, because he formerly lay hid under that Tree, or, as others will have it, because the Leaves of Ivy resemble those of the Vine; some give other Reasons. *Anciently*, (says *Pliny*, 16. 4.) *a Crown was given to none but a God: Homer attributes one only to Heaven, and to Battel taken in the universal Sense. No Man wore it even in Fight. Father Bacchus is said to have been the first that put a Crown on his Head, and that too was made of Ivy.* We also find him crowned with Vine-branches, the Grapes sometimes hanging down from them, as in the beautiful Image taken ¹¹ from the Cabinet of Father *Kirker*; this Crown is so laden with Grapes that they hang confusedly amidst his Hair. He holds a Cup in his right Hand, and in his left some clusters of Grapes. The Skin, which he wears like a Scarf, is a Goat's, the Goat's Head appearing whole before.

C H A P. XIII.

I. *A fine Statue of Bacchus.* II. *Other Images of Bacchus, in one of which he stands upon a Leaf of Ivy.* III. *Bacchus sleeps lying on his Back.* IV. *Bacchus by Mercury.* V. *Bacchus drunk and supported by a Faunus.*

I. **B**ETWEEN two Trunks of Trees *Bacchus* with long Hair, crowned ¹ with Vine-leaves, and wearing a Goat-skin like a Scarf, holds the *Thyr-* ^{LXXI.} *us* in one Hand, and some Grapes and Vine-branches in the other: The Panther, ¹ which we often find in *Bacchus's* Train, rears himself up on his Feet leaning against the Trunk of the Tree to get a Grape; he accordingly gets it and eats it. Another *Bacchus* ² resting upon the Trunk of a Tree, holds a Pot with the ² Mouth downwards upon a square Pillar that is before him, and has a Cup in his other Hand. The next ³ is more singular: He leans against the Trunk of a ³ Tree, and lays his right Arm upon that of a *Faunus*, who supports him. He is so overtaken with Wine, that his Eyes seem to turn in his Head. At the bottom is the Panther looking up at his Master, as expecting something from him.

II. Here is another ⁴ that holds his Hand upon his Head, as to keep on ⁴ his Crown of Ivy. He is very young, as the *Bœotian Bacchus* was formerly drawn. His Hair falls down below his Breast. *Euripides* tells us, he wore his Hair very long. He has the Skin of a Beast on like a Shoulder-belt: whether 'tis the Skin of a Stag or of a Tyger, is uncertain. He holds a cluster of Grapes, and leans with the same Arm upon the Trunk of a Tree, surrounded with a Stem of a Vine. The Crown (as we said before) is of Ivy; others have taken it to be of Vine-leaves. Both are used by *Bacchus*, as we have already observed.

5 The next, crowned with Grapes, holds a Goblet in his right Hand and a
 6 cluster of Grapes in his left. A little Satyr embraces his Leg and Thigh. The Satyrs
 often found in the Representations of *Bacchus*, as we shall see. Another, that
 has neither Crown nor any other Ornament on his Head but his Hair, holds a
 Stick in his right Hand, and a cluster of Grapes with Vine-leaves in his left. The
 7 following is remarkable for his standing upon a great Ivy-leaf, which is a Base
 more than broad enough for both his Feet. His Hair is intermixed with Ivy-ber-
 ries, which were called *Corymbi*. He wears the Skin of a Beast, as usual. Here
 8 is a *Bacchus* with short Hair, after the *Roman* Fashion, leaning on a Column:
 he holds the *Thyrſus* in his left Hand, and in his right a Vessel for pouring out
 of Wine: at his Feet is a Panther, which seems to lift up its Head to catch some
 Drops of the Liquor that comes out of the Vase. This *Bacchus* is just such as
 he is described by *Herodotus* (*lib. 7. c. 74.*) holding the *Thyrſus* in his left Hand,
 and in his right a drinking Vessel, with a Panther sitting at his Feet.

III. We leave the Reader to observe the Differences of the following *Bacchus's*.

9 He is always accompanied with the same Symbols; and any little Variations
 PLATE in the Design or Attitude are generally nothing but the Whims of the Gravers
 LXXII. or Carvers, who made it a point of Honour to do something new, and not to
 1, 2 copy from those who went before them. The *Bacchus* that lies sleeping upon
 3 a Rock is admired for the Beauty of the Design, and the Execution of it: our
 Gravers have imitated the Original very well.

4 The following Bust, of the Cabinet of *Brandebourg*, is said to be an exquisite
 piece of Workmanship: *Bacchus*, crowned as usual with Vine-leaves and clusters
 of Grapes, appears to be drunk. It is affirmed, that, in spite of the hardness of
 5 the Marble, you may distinguish it to be a Man in liquor. Another Bust has
 nothing remarkable in it but some *Corymbi* or Ivy-berries mingled in his Hair.
 6 The following Head seems to be either of *Bacchus*, or of some of the Nymphs
 of his Train who were called *Bacchantes*. *Bacchus* himself has sometimes a
 Woman's Head-dress on. We shall see him in that Equipage a little lower.

7 IV. It is not easy to discover why that other *Bacchus* crowned with Ivy, and
 holding a bunch of Grapes as usual, should in the other Hand bear a wreathed
 Club instead of a *Thyrſus*. The *Mercury* which stands by him like a *Hermes*,
 the whole Body being a long square Base, is a Mystery not easily unfolded. It
 might be some-body that had a particular Devotion for these two Deities, who
 had them carved together.

V. Here is another *Bacchus* leaning upon a *Faunus*, as we often find him; he
 is crowned with a Diadem, which is nothing but a Ribbon: The Pot which he
 holds leaning downwards is in a preceding Monument, only with a little difference
 in the Make. The Panther beneath opens his Throat to receive the Wine. *Bac-*
chus resting upon the *Faunus* has given him his *Thyrſus*, I suppose to take care of,
 because he was drunk himself, and the *Faunus* being there to hold him up, he had
 no occasion for a Stick.





Raccolta Maffei



La Chausse



The Justinian Gallery



Besançon



Beger



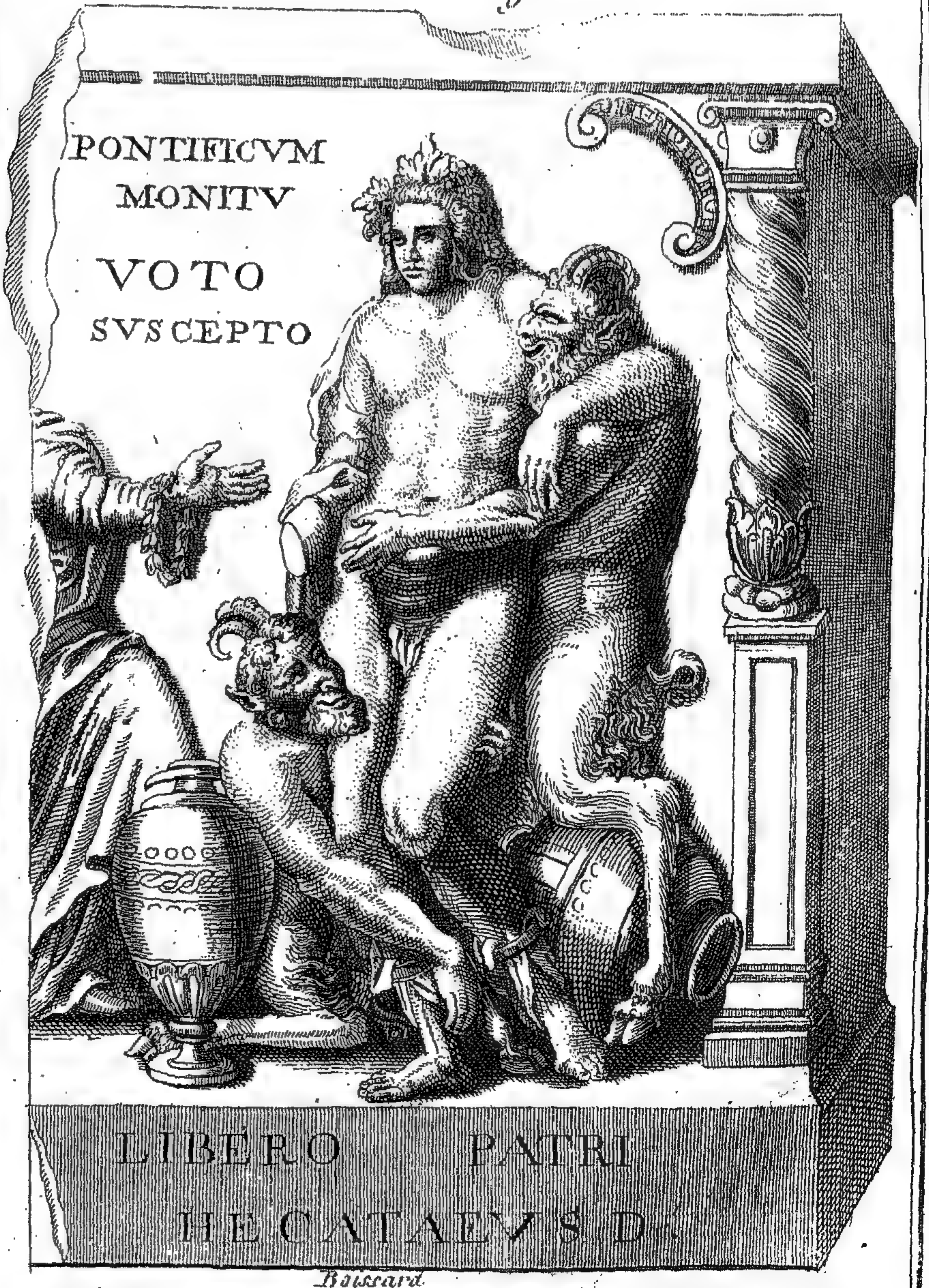
Maffei



Maffei



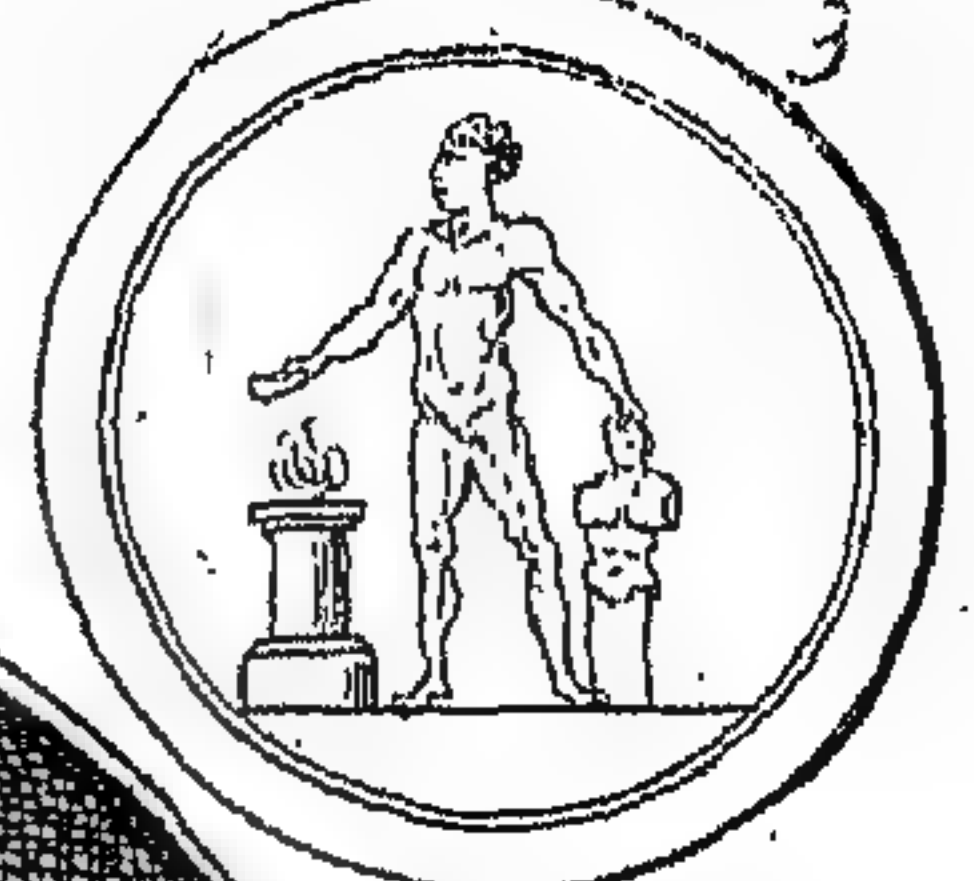
Raccolta Maffei



Boissard



Beger.



Valliant

8



Madame Le Hai

1



Maffei

5



Beger

4



Beger

10



Maffei

9

6



Beger

7



Beger



Maffei

C H A P. XIV.

- I. Bacchus drunk, and held up with difficulty by the Satyrs his Companions. II. He rides upon an Ass, supported as before on both sides. III. The Image and History of Bacchus *Æsymnetes*, taken from Pausanias. IV. Bacchus gives a Torch to Cupid. V. Bacchus armed with Arrows.

I. **BACCHUS** is sometimes so disordered with Wine, that not being able to stand, the *Satyrs* embrace him and hold him fast for fear he should fall. Such is the following Image, where *Bacchus*, among his great Pots, staggering and ready to fall, is kept up by two horned Servants⁹, pleased with doing that Office to their Master, who, crowned with Vine-Leaves and Clusters of Grapes, shews he has pretty well performed his daily Function of emptying the Pots and Bottles. The Marble is broke of one side. We may yet observe the Remains of a Woman sitting with a Crown of Laurel hanging on her Arm, which she seems to offer to *Bacchus*.

II. The next, mounted upon an Ass, is so drunk, that a Man and a Woman of the Band of *Bacchantes* have much ado to hold him up. The *Bacchans* has taken *Bacchus's Thyrsus*. Another *Bacchans* plays on the Cymbal at the Head of the Troop in honour of the Feast. Another Image¹ represents *Bacchus* leaning upon the good Man *Silenus*, who often wanting to be supported himself, seems here to do an Office that is not at all proper for him.

III. Here is the Figure of *Bacchus* surnamed *Æsymnetes*, if *Beger's* Conjecture be well grounded. The Story (as we have it in *Pausanias Achaic. p. 435.*) is this. After the taking of *Troy* the *Greeks* divided the Spoils; *Eurypylus* in his Lot had a Box, in which was a Statue of *Bacchus*, said to be made by *Vulcan*, and presented by *Jupiter* to *Dardanus*. *Eurypylus* opens the Box, and looks at the Statue, and as a Punishment for his Rashness is struck with Madness. The Distemper continues, and his Fits were so long, that they left him but short Intervals of Reason. He took hold of one of those lucid Intervals to go to *Delphi* to consult the Oracle of *Apollo*, which made answer to him that he must continue his Journey, and stop where he found some People going to make a barbarous Sacrifice; that there he must set down his Box and fix his Habitation. *Eurypylus* took Ship again, and went with his little Fleet where-ever the Winds drove him, which at last carried him to the Coast of *Patras*. He landed just as the People were going to sacrifice a young Lad and a Virgin to *Diana Triclarica*. He then remembered the Oracle. Those of *Patras* seeing an unknown King arrive among them with that Coffer, presently conceived that there was some God in it. This Adventure cured *Eurypylus* of his Madness, and saved the Lives of two innocent Victims. Ever afterwards the People of *Patras*, next to the Festival of *Bacchus*, celebrated the Funerals of *Eurypylus* the Son of *Evæmon*, yearly: They also paid great Honours to the God in the Box, and called that God *Æsymnetes*. Nine of the chief Men of the City, elected by the People, and as many Women, presided at the Ceremony. On the first Day of the Festival a Priest carried the Coffer. *Pausanias's* Text seems to be corrupted here.

This is supposed to be represented in a Medal of *Patras* published by *Vaillant*³. The Gem given by *Beger* seems to express the same. But here is no Priest⁴; two Satyrs only, one on the right, the other on the left, play one on the Lyre, and the other upon *Pan's* Flute. This difference is not essential; the Satyrs so generally accompany *Bacchus*, that they may almost determine us to believe

the Figure which rises out of the Box to be *Bacchus Æsymnetes*. This Image is without Arms both in the Medal and in the Gem; which may induce one to believe the Original was so too.

- 5 IV. *Bacchus* sitting upon a Tun^s, holds a Bunch of Grapes in his right Hand, and with his left gives a Torch to *Cupid*. The Allegory is plain, both Gods stir up Flames in the Heart of Man: This may have some Relation to this Verse, *Sine Cerere Baccho friget Venus*.
- 6 V. In the following Medal, which is one of the *Maronitæ*, *Bacchus*⁶, holding a Bunch of Grapes, bears in his other Hand two Darts. *Maronea*, according to *Diodorus*, (l. 1. p. 12.) was built by *Maro* the Companion of *Osiris*, who is the same as *Bacchus*: The Place was famous for good Wine; for which reason this *Maronian* Wine is called by *Tibullus* *Maroneus Bacchus*. It is very rare to see *Bacchus* with Darts, as he is here: Mention is made of *Bacchus's* Darts in two Verses of *Euripides*, as *Beger* has very well observed in speaking of this Medal.
- 7 The following exhibits *Bacchus*⁷ leaning against a Column, holding the *Thyrſus* as usual, and in the other Hand a sort of Cup. To the *Thyrſus* is fastened a Riban, as in some of the preceding Figures.

C H A P. XV.

- I. *The Expedition of Bacchus to the Indies.* II. *He marries Ariadne.* A fine Representation of the Nuptials. III. *An Image of Bacchus and Ariadne, taken from a Bass-Relief.*

I. **A**UTHORS are not agreed about the Time when *Bacchus* undertook his Expedition into the *Indies*. Some, as we have already observed, made two several *Bacchus's*, the *Theban* and the *Indian*. Among those who make but one, some place this Expedition before, and others after his Marriage with *Ariadne*: This leaves us free to chuse whether we will set that Marriage before or after his Journey. He raised an Army both of Men and Women, and after having restored Liberty to the Cities of *Bœotia*, and built in Memory of their recover'd Freedom a Town which he call'd *Eleuthera*, which signifies Free, he went into the *Indies*, where he gained a great many Victories. He staid there three Years, and returned home laden with the Spoils of that Country. In Memory of this Expedition of the *Bœotians*, the other *Greek* Nations and the *Thracians* celebrated the *Trieterides*, or Festivals every three Years, during the Continuance of which Festivals they imagined that *Bacchus* lived and conversed among Men. The Solemnity was performed by Women: The Virgins, who bore *Thyrſus's*, were seized with a kind of Enthusiasm; the Matrons divided by Troops were also taken with a *Bacchic* Fury, and performed the Office of *Mænades*, or wild Women whom we shall speak of presently, and thus celebrated the Arrival of *Bacchus*, whom they then thought present in their Company. The *Indian Bacchus* is figured with a Beard, whereas he of *Bœotia* is drawn without, whether that they are two different *Bacchus's*, according to the Testimony of some quoted by *Diodorus*, (lib. 3.) or, as others say, that having performed the Journey young, his Beard grew during the Expedition.

II. *Ariadne*, after having assisted *Theseus* in getting out of the Labyrinth, was abandoned by that ungrateful Man in the Isle of *Naxos*; *Bacchus*, charmed with her Beauty, took her for his Wife. The Marriage of *Bacchus* and *Ariadne* is taken

ken from one of the finest Gents ' in the King's Cabinet. The Design is much the same as in the following ' Figure, but incomparably finer and more correct; 9 there is a great deal of Probability, that the King's is the Original of the other, which was copied with some little Variation, according to the Graver's Caprice. We will take notice wherein the King's differs from the other. The *Faunus* holds up a Crown of Flowers, as to put it upon *Ariadne's* Head in the first; whereas the under one has nothing in that Hand. The young Man that holds the *Faunus's* Horn is crowned with Flowers in the King's; he has no Crown in the other. *Bacchus*, who is not veiled in the King's Stone as in the other, holds in his left Hand, instead of the *Thyrus*, (which is in the other Figure) a Serpent, that folds himself almost into the Shape of a Bow. In both Figures he holds a burning Torch in his left Hand for the Ceremony of the Marriage. This is one of the finest Pieces that ever came out of the Hands of a Carver.

A fine *Roman* Marble exhibits *Bacchus* ¹⁰ crowned with Vine-Leaves, gird- 10 ed with two Girdles at some distance from each other, wearing a Tunic that does not come down to his Knees, with the Skin of a Beast like a Scarf, and over all this a Cloak. The Dress of his Legs is singular, and he holds in his left Hand a Staff surrounded with Vine-Leaves. By his Side upon a Pedestal is a young Girl, which probably is *Ariadne*.

III. One of the most magnificent Representations that we have of the Triumph of *Bacchus* and *Ariadne*, is in a Bass-Relief of the *Villa Montalta* at *Rome*. *Bacchus* and *Ariadne* are in a Car drawn by two *Centaurs*; their Train is very numerous, and the Monument is extremely remarkable both in the whole and in its Parts; Players on Flutes and Cymbals, of both Sexes, are at the Head of the Troop; an Elephant that is between them seems to shew it to be after the Conquest of the *Indies* that *Bacchus* married *Ariadne*. The other little Singularities are obvious to the Eye, and have no need of Description. The Elephant is girt with a Fillet much like those that were put about Beasts designed for Sacrifice. After this Squadron comes *Silenus* upon his As; he is crowned with Clusters of Grapes, and leans upon a young *Satyr*: The good old Gentleman seems to be so very drunk, that he could not sit his As without help; he is never otherwise, says *Virgil. Eclog. 6.*

Inflatum hesterno venas, ut semper Iaccho.

He holds in his left Hand a Cymbal, which he rests upon the As's Neck. The *Satyrs*, *Fauni*, and *Nymphs* that are nearer the Car, are distinguished each by some particular Action; one carries a Bunch of Grapes, the other a Stick, the other the *Thyrus*, the other as it should seem the Thigh of a Boar. The beastly old *Satyr* that is nearest the *Centaurs*, has in one Hand a Flute of *Pan's*, and in the other a Pot stoop'd down as to pour out Wine; his Foot is set upon a Basket. Then come the two *Centaurs* in the Harness, one playing upon the double Flute, the other upon the Lyre. *Bacchus* in the Car, crown'd with Clusters of Grapes and Vine-Leaves, seems to be quite weigh'd down to sleep with Liquor; a *Cupid* that carries a little Standard awakes him. *Ariadne*, crowned also with Grapes and Vine-Leaves, is employed in adjusting a kind of Festoon that *Bacchus* wears by way of Shoulder-belt. *Bacchus*, tho' almost stupified with Wine, and dozing, lays his Arm over *Ariadne's* Neck to pour out a huge Stream of Wine into a great Cup held by a young *Faunus* that closes the Procession. What is remarkable here is an Umbrella over *Bacchus's* Head, made just like those we now use. Some perhaps may fancy that the Woman in *Bacchus's* Chariot is not *Ariadne*, but the Goddess *Libera*. But since this Figure properly belongs to *Bacchus's* Orgies, we will put it in the Second Volume, where we treat of the Sacrifices and Orgies of that God.

CHAP.

C H A P. XVI.

- I. Bacchus riding in State in a Chariot drawn by two Panthers and two Tigers.
 II. Bacchus represented on a Vase. III. And with the four Seasons of the Year.
 IV. Bacchus in Triumph on a Chariot drawn by two Centaurs.

PLATE I.
LXXIV.

BACCHUS, crown'd with Laurel, is seated in a Chariot drawn by two Tigers or Panthers: A jovial Crew attends him; a Player on the Flute with a Laurel Crown on leads up the Company; on one side of the Tigers is a Man crowned after the same manner, holding a crooked Stick; another Player upon the Cymbal with his Crown on comes next; lastly, *Bacchus* seated on his Chariot, has by his side a Man holding a *Cornucopia* with his right Hand, and a great Pot with two Handles in his left. Tho' all the Crowns here are of Laurel, the other Marks of *Bacchus* are too plain to leave any doubt of its being him. *Bacchus* in the following Image² is riding in a Chariot drawn by two Tigers or Panthers; it is not easy to distinguish those Animals one from the other in these Gravings: *Ovid* says they were Tigers:

*Jam deus in curru, quem summum texerat uvis,
 Tigribus adjunctis aurea lora dabat.*

Bacchus here appears as a Child, and but for the forementioned Equipage, has nothing to particularize him, neither Ivy, Vine-Leaves, *Thyrus* nor Satyr. *Maffei*, who published it for a *Bacchus*, tho' dubiously, says that it may possibly be one of the Racers of the *Circus*, whose Equipages were sometimes wild Beasts of several kinds, as we shall shew when we come to the *Circus's*. A Medal of *Septimius Severus* represents him³ as if fighting in a Chariot drawn by two Panthers, which seems to denote his Expedition to the *Indies*. He is so figured again in a Medal of *Valerian*.

II. Another *Bacchus*⁴ with his *Bacchantes*, is to be seen upon a large Vase. He has a Cloak over his Shoulder, and holds a *Thyrus* in his left Hand: A *Bacchantes*, at whose Feet is a Tiger, plays upon two Flutes. Another of the Band supports *Bacchus*. Another *Bacchantes* plays on the Cymbal. We give but one side of the Vase, the other having nothing in it but Figures frequently repeated in the great Number of *Bacchanals* that we present you with.

III. Here is one of the most singular Figures of *Bacchus*⁵ that is extant. Mounted on a Tiger, and habited in a long Robe, he holds his *Thyrus* in his right Hand, and with his left pours Wine into a Horn, which anciently served in the room of a Cup, as we have already observed: He is crowned with Vine-Leaves and Clusters of Grapes, which mingling with his Hair fall down to his Shoulders; he is surrounded with *Faun's* and *Genies*, one of them fondling a Goat, another holding the Foot of a *Faunus*. At some further distance from *Bacchus*, on the right and left, are the four Seasons of the Year represented by four Men: The first on *Bacchus's* right Hand is the *Spring* crowned with Flowers, holding in his right Hand a Horn of Plenty, and in his left a Kid, which is generally dropt in that Season. Next comes *Summer* crowned with Ears of Corn, and holding a Sheaf of Corn with his right Hand, and a Sickle in his left. On the other side *Autumn* holds a Basket with one Hand: *Bellori*, who published this Picture, imagines that which appears in it is dried Figs strung together; but it is pretty much like a Serpent; what he holds in his other Hand seems to be a Garland. *Winter*, which follows crowned with a sort of Herb, holds a Goose in one Hand, and a *Cornucopia*



Spon.



Boissard.



Spon.



Spon.



Fontanini.



Spon.



Maffei.



Beger.



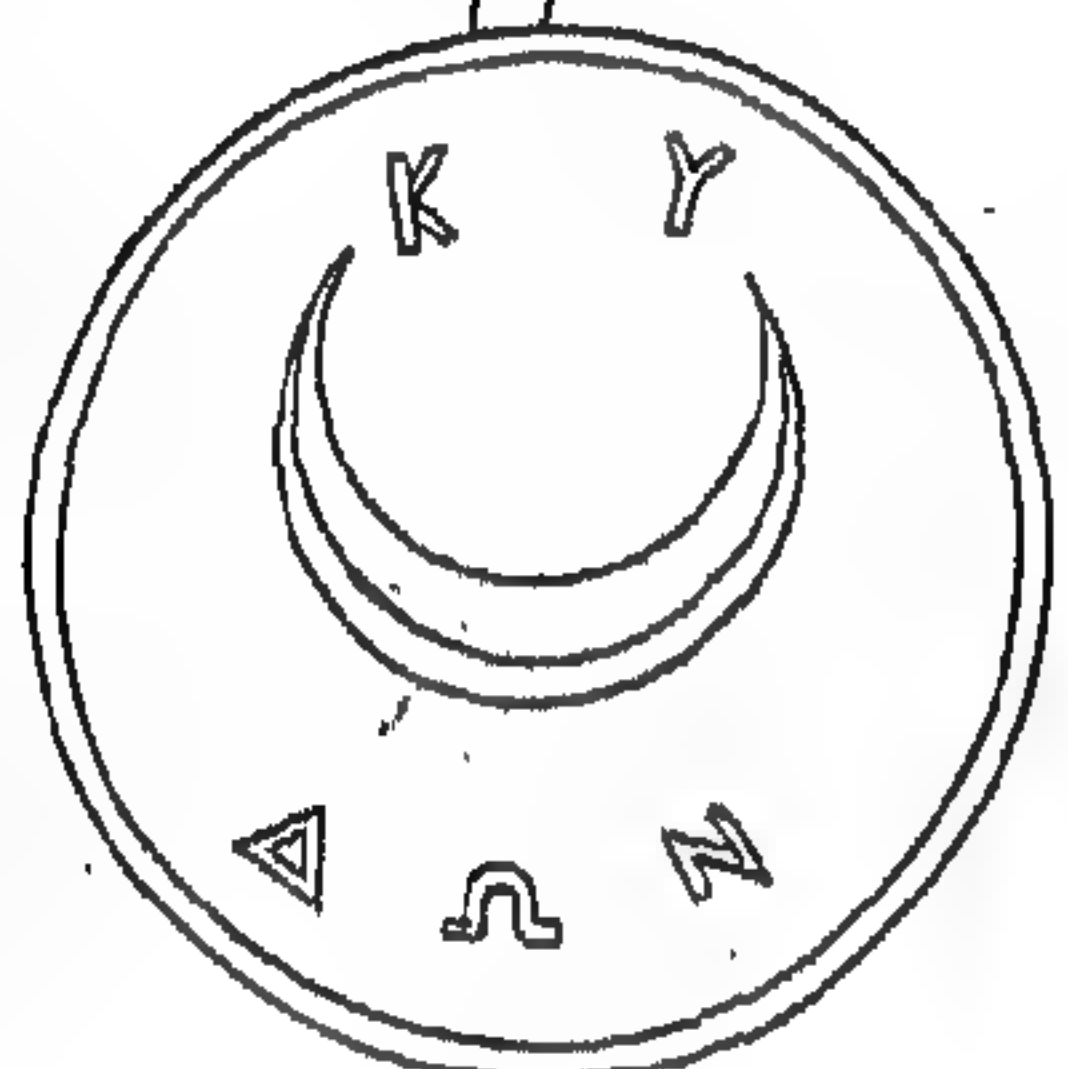
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Beger



Beger



Beger



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Beger



Canini



M. Boyot



Beger



Patin



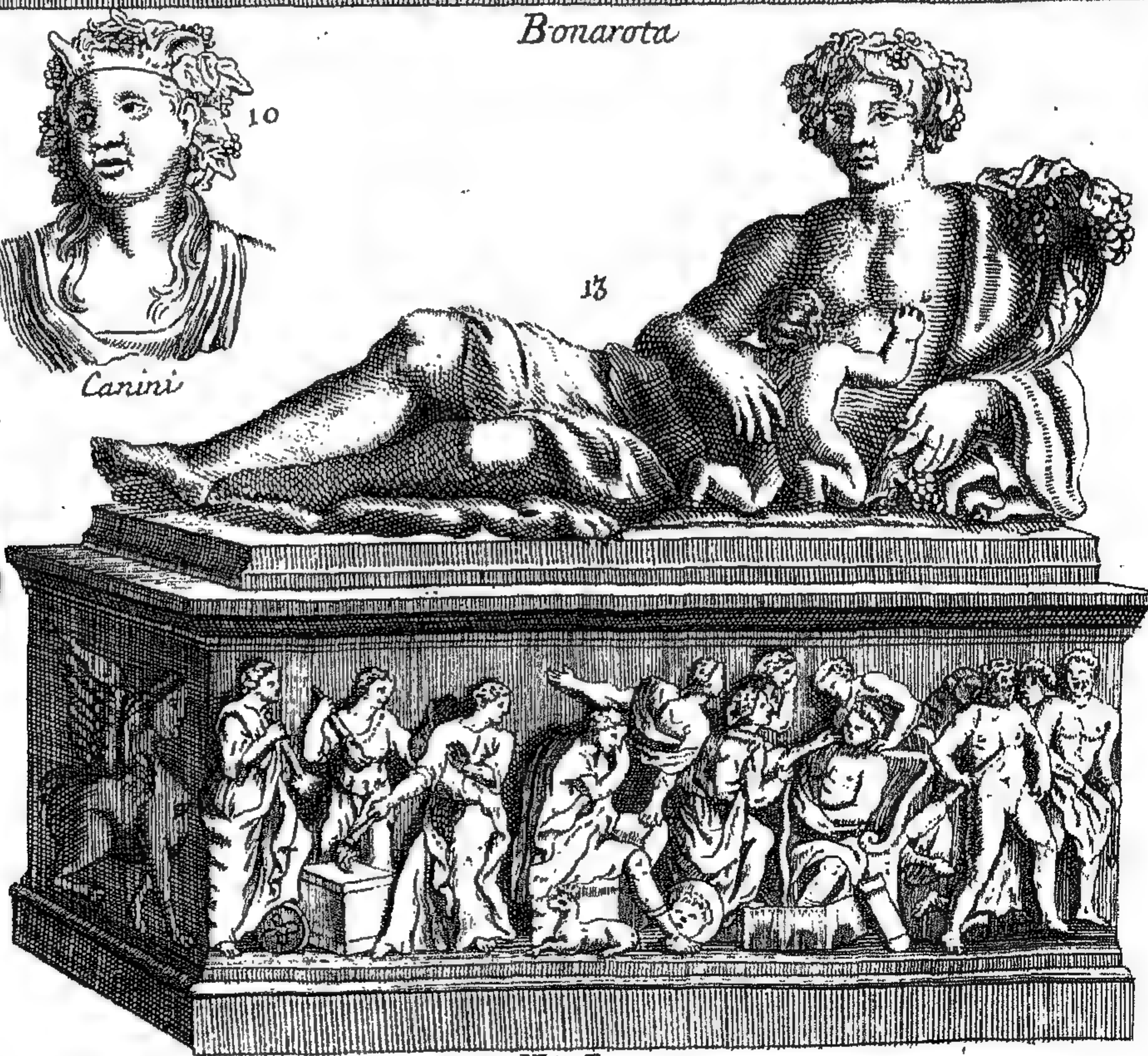
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Patin



Bonarota



Villa Borghese

Cornucopia in the other: Some Genies, and several sorts of Animals are mingled among the four Seasons. I could give some Conjectures about all those Genies and Animals; but as none offer to my Mind that satisfy me, I shall only say in general, that *Bacchus* is probably put in Company with the four Seasons, to shew that his Pleasures are proper to all Seasons and all Parts of the Year. Here is the Form of a Vase ⁶, the Figure of which has been published at large: It is of the *Villa Justiniani* at Rome.

IV. Here are several Figures wherein *Bacchus* is drawn in his Chariot by *Cen-* PLATE
taurs. In the first, ¹ one of the *Centaurs* plays on two Flutes, and the other on LXXV.
 another Instrument: *Bacchus* is seated in his Chariot, covers his Head with his ¹
 left Hand, and holds his *Thyrusus* in his right. We must not be surpris'd to find
 the *Centaurs* often with *Bacchus*; we saw before in the Article of *Hercules*, that the
 smell of *Pholus's* good Wine drew together a great many *Centaurs* who would have
 took away the Wine by force, and that *Hercules* slew a great Number of them to
 prevent that Violence. These Monsters, as they were such lovers of good Liquor,
 are very properly harnessed to *Bacchus's* Chariot. In this Image, and several of
 the following, one of the *Centaurs* is Male, and the other Female. It is so too
 in the next, ² where the Female *Centaur* carries a Shield. That which follows, ²
 exhibits two *Centaurs* ³ without Beards, one playing on the Harp, the other on ³
 the Trumpet. *Bacchus* standing upright in his Chariot, holds his *Thyrusus* and
 a great Veil that covers him: near him an old Satyr or *Silenus*, who is on Foot,
 bears on his Head a great Basket full of clusters of Grapes and other Fruits. The
 Medal of the *Cydonians* which follows, exhibits *Bacchus's* ⁴ Head crowned with ⁴
 Ivy, with a Crescent on the Reverse. On a Medal of *Adrian*, ⁵ *Bacchus* dress'd ⁵
 in a Cloak which leaves his right Arm at liberty, turns a Pot upside down; the
 Tyger beneath raises himself to catch some of the Liquor that falls out of it.
 This Figure is repeated again, but with this difference, ⁶ that there is a sort of Cha- ⁶
 riot with four Wheels; the Chariot is all covered like our Coaches: Some Anti-
 quaries take it to be a moving Temple, like the Houses of the *Hamaxobian Scy-*
thians. Another *Bacchus* ⁷ offers a bunch of Grapes to the Tyger. The nar- ⁷
 rowness of the Compass hinders one from distinguishing all the Particulars of
Bacchus's Triumph in another Medal. ⁸ A naked Man leads up the Troop; two ⁸
Centaurs, one of them playing upon two Flutes, draw the Chariot. *Bacchus*,
 with *Ariadne* by his side, holds a *Cornucopia*, and has a Basket (or *Celathus*) upon
 his Head. This Basket is the proper Badge of *Serapis*, who, as we shall shew,
 was the same with *Osiris*; and *Osiris* (according to several Authors) was the
 same with *Bacchus*.

Another Figure is more remarkable. It seems to represent the Triumph of
Bacchus, and a Sacrifice in honour of him. First we see a Player upon two
 Flutes, before an Altar laden with Fruits, among which is a Pine-apple; next
 come Players upon Trumpets and Cymbals, in the midst of whom is a horned
Faunus girt about with a Goat's Skin, and setting one Foot upon a Serpent crawling
 out of a Basket. A Child mounted upon a Lion comes next, just before *Bac-*
chus's Chariot drawn (as above) by two *Centaurs*, one playing on the Flute, and
 the other upon the Lyre. *Bacchus* is embracing *Silenus*, who sets one Foot upon
 the Chariot, and holds the *Thyrusus*; a Nymph on the other side of the Chariot
 holds another *Thyrusus*. Two Figures that follow are going to sacrifice a He-goat
 in honour of *Bacchus*. We reserve this Image for the Book of Sacrifices.

C H A P. XVII.

- I. *A magnificent Triumph of Bacchus in a Chariot drawn by four Centaurs.*
 II. *Bacchus dressed like a Woman, with his Singers and Dancers.* III. *Bacchus with Horns.* IV. *What the Corymbi are.* V. *Bacchus lying along on a Sepulchre.*

I. **T**HE most magnificent Triumph of *Bacchus*, was published by the Senator *Buonaroti*, a very able Antiquary. The Chariot, which seems to be a
 9 Throne of a singular Form, is drawn by four *Centaurs* separated into Couples, each Couple turning different ways; which is the Workman's Art, in order to shew the whole triumphal Chariot, and those that are in it, which the *Centaurs* would have hid if they had been all placed in a row in front. This triumphal Chariot, all covered with Ornaments, is made in a Semi-circle. In it appears *Bacchus* crowned with Vine-Leaves, wearing the Skin of a Beast by way of Scarf, and holding in his right Hand a Pot with two Handles, which was called *Diota*, and in his left the *Thyrſus*: By *Bacchus's* side is either *Ariadne* or the Goddess *Libera*, who is supposed to be the same as *Proserpine*. She too is crowned with Vine-Leaves, and lays one Hand upon *Bacchus's* Shoulder, and in the other Hand holds an Instrument unknown to us. The two Couples of *Centaurs* are Male and Female: The Male *Centaur*, which is on *Bacchus's* side, holds a *Thyrſus* with his right Hand, and offers *Bacchus* a Goblet, as if to desire him to fill it. This Goblet is an Ox-Horn, the Drinking-Cup of the Ancients, as we have already said. The Female *Centaur*, crowned with Vine-Leaves, plays upon two Flutes. A *Cupid*, which is between *Bacchus* and the Male *Centaur*, seems to pray that God to pour the *Centaur* out some Wine. On the other side the Male *Centaur* raises one Hand towards the Goddess *Libera*, and holds a Torch in the other; the Female *Centaur* on that side, crowned with Vine-Leaves, plays upon the *Tympanum*. The two *Centaurs* of this side have turned down two great Vases; those of the other have between their Legs a great Basket, out of which creeps a Serpent, the usual Symbol of *Bacchus*.

II. *Bacchus* is represented with a Head-dress on like a Woman, in a Marble of the *Villa Borgheſe*; he holds his *Thyrſus*, and lays his Arm upon a Woman playing upon a Harp: A Lion by him carries a *Thyrſus* in his Mouth; the *Faunus* dancing carries another, as does another *Faunus* that supports honest *Silenus* drunk, who seems to be falling down on his Head. The other Figure exhibits a Dance of *Bacchantes* of both Sexes. As they dance they play upon various Instruments, the *Tympanum*, the two Flutes, the *Crotalum*, and the Lyre. These two Figures are reserved for the Orgies of *Bacchus* in the Second Volume of this Work.

III. Let us now come to the horned *Bacchus* mentioned by several of the Ancients, among others by *Diodorus Siculus*, (*lib. 3.*) who says that the Horns are only ascribed to the second *Bacchus*, the Son of *Jupiter* and *Proserpine*: But these Distinctions of various *Bacchus's* were minded only in the more ancient Times, hardly known in their Worship; and afterwards almost all that had been said of the several *Bacchus's*, was ascribed to the Son of *Jupiter* and *Semele*. This will also hold good of most of the other Gods who were multiplied in the same manner. There are but few Exceptions to this Rule. *Propertius* also mentions *Bacchus's* Horns in two Verses, (*lib. 3.*) where he invokes him by his Horns, and begs of him a long Life to celebrate his Virtue.

*Quod superest vitæ, per te & tua cornua, vivam,
 Virtutisque tuæ, Bacche, pœta ferar.*

Horace

Horace calls him *Bicorniger*; *Orpheus*, Βικέρως; *Nicander*, Ταυροκέρας; that is, having the Horns of an Ox and of a Bull.

IV. The *Bacchus*¹⁰ we here present you with is taken from *Canini*; he is 10 crowned with Vine-Leaves and Clusters of Grapes; before the Crown appear the two Horns. *Beger*, who published the following horned *Bacchus*¹¹, has quoted 11 almost all the Authors cited above about *Bacchus's* Horns. Below the Horns you may perceive a Diadem, and in his Hair some Vine-Leaves. At the top of his Head are two Globules, or round things, striped so, that the Stripes make little Squares. *Beger* takes them to be *Corymbi*, and quotes for it a Verse of *Ovid*, where he says that *Greece* honoured *Bacchus* that bore *Corymbi*.

Festa Corymbiferi celebrabat Græcia Bacchi.

The *Corymbi* are certain little Berries like Peas that grow in Clusters upon Ivies: We often find them in *Bacchus's* Crowns. *Corymbi* also signified little Knots, that the Women tied their Hair into. I take it to be in the first Sense that *Bacchus* is called *Corymbifer*. But the Reader will hardly be persuaded that the two Globules divided into little Squares are *Corymbi* in either of those Senses: They have nothing in their Shape to make them pass either for Ivy-berries in Clusters, or for Locks of Hair interwoven and tied into Knots. It is true, that as, according to *Scaliger*, the Word *Corymbus* is understood in general of every thing that rises up round like a Pine-apple; these two Globules may perhaps in that Sense be called *Corymbi*: But as Ivy-berries in a Cluster are called properly *Corymbi*, and this is the first Signification of the Word, I doubt not but the reason why *Bacchus* is called *Corymbifer*, is because we often see in his Crown these Clusters of Ivy-berries, which were called *Corymbi*. But as the two Globules in this Figure have nothing in them like Clusters of Ivy-berries, we must seek elsewhere for their Name and Use.

The following Head¹² taken from the Cabinet of the President *Boisot* of Be- 12 *sançon*, has Globules like the preceding, with this difference, that the Lines upon the Surface of them are drawn long ways, and not across each other; the Leaves which the Crown is made of seem to be Ivy, and should make us conclude it to be a *Bacchus*, and the long Beard denotes the *Indian Bacchus*, whom we are going to treat of next: He wears by way of Shoulder-belt a kind of Festoon, much like that which we saw before in the Nuptials of *Ariadne*.

V. The Images of *Bacchus* and the *Bacchanals* were often met with in Sepulchres, as we shall see in the Fifth Volume, where we shall enquire into the Reason. A Sepulchre¹³ of the *Villa Borgheſe* has on the Lid the Statue of a Bac- 13 *chus* half lying down upon the Skin of a Beast. He is crowned with Grapes and Vine-Leaves; a *Cornucopia* which he holds is also full of them, and he holds some in his Hand likewise. I know not the meaning of the little Child in his Arms; unless it be the Soul of the Deceased pictured in that Shape. Some have taken this Figure lying down, for a *Bacchus*, others for a Female *Bacchans*.



C H A P. XVIII.

I. Indian Bacchus represented with a Beard in some Figures. II. Bacchus on a Hetruscan Vase. III. Some Figures of the Bacchantes. IV. Bacchus with two Heads, with some other Bacchic Images.

I. **B**ACCHUS the Indian, or returned from the Indies, is commonly represented with a Beard. Several of the Ancients say that *Bacchus* was sometimes pictured with a Beard, and sometimes without. The *Bacchus* with a Beard PLATE LXXVI. is usually taken for the Indian. Here is one crowned with Leaves, who, instead of the *Thyrſus*, holds a Spear in his left Hand, and in his right a Vessel of Wine which he is going to pour into the Mouth of a Panther. *Hero* (in *Automat. lib. 3. p. 246.*) informs us, that this Figure was known to the Ancients: *He holds a Thyrsus in his left Hand, and a Drinking-Pot in his right; at his Feet was a Panther.* And a little afterwards: *Out of the Pot he pours Wine upon the Panther.* By his side is a great Vase called *Diota*, because of its two Handles. Here is another *Bacchus*² bearded and drest contrary to Custom, in a Robe and Pallium that reaches down to his Heels. He holds a *Thyrſus* in his left Hand, and in his right a two-ear'd Pot as before. There are more of these bearded *Bacchus*'s to be met with, which confirms what *Macrobius* said, that he was pictured sometimes young, and sometimes bearded. He likewise appears with a Beard upon a Medal of *Thebes*: That was the Country of the God *Bacchus* as well as of *Hercules*. We add some more bearded Heads^{3 4}, adorned with *Corymbi* and other *Bacchic* Symbols; the two first are of Marble, and designed either for *Bacchus* the Indian, or for *Silenus*, having very long Beards; as in some Medals likewise that we give you, where the Symbols of *Bacchus* appear.

II. The Vase⁵ that follows seems to be *Hetruscan*. In it we see *Bacchus* sitting and holding his *Thyrſus*; a Female *Bacchantes* sitting before him holds a musical Instrument, which we do not well know. A *Bacchantes* upon his Knees holds a great Vase, probably full of the usual Liquor.

III. The next Figure of a *Faunus*⁶ throwing Clusters of Grapes into the Skin of a Beast made up into a Sack, is said to have been touched up by a modern Hand; part of it only is antique. There are abundance of such Figures in several Cabinets, whose Antiquity is much doubted of: There is one in the Cabinet of this Abbey. The two following Heads^{7 8} are of *Bacchantes*, and have nothing very remarkable in them but the Beauty of the Design.

IV. *Bacchus*, as we have already said, is often without a Beard, and sometimes, tho' more rarely, with one. We also find no small number of Monuments, wherein are two Heads joined back to back, one representing *Bacchus* without, and the other with a Beard: And this, as *Maffei* observes, is what *Diodorus Siculus*, and the Author that remains to us under the Name of *Orpheus*, call *Διόνυσος διμορφος*, the double-formed or two-headed *Bacchus*, just as they represented *Janus* among the Romans, and *Cecrops* among the Greeks. In an Image published⁹ by the same *Maffei*, both Heads are crowned with Fig-Leaves, and not with Vine-Leaves as usual. Both Plants, says the same Author, were consecrated to *Bacchus*, in Memory of the two Nymphs, *Staphyla* and *Syca*, who were transformed one into a Vine, and the other into a Fig-tree. Hence *Bacchus* was called *Sycites*, or *Syceotes*, that is *Ficulneus*, or Of the Fig-tree. The next Figure¹⁰ exhibits the two Heads joined together behind as above, but crown'd with Vine-Leaves. *Canini* has published another, wherein the two Heads carved



M. l'abbé Fauvel



Maffei



M. Foucault



Beger



Beger



Beger



Raccolta Maffei



Beger



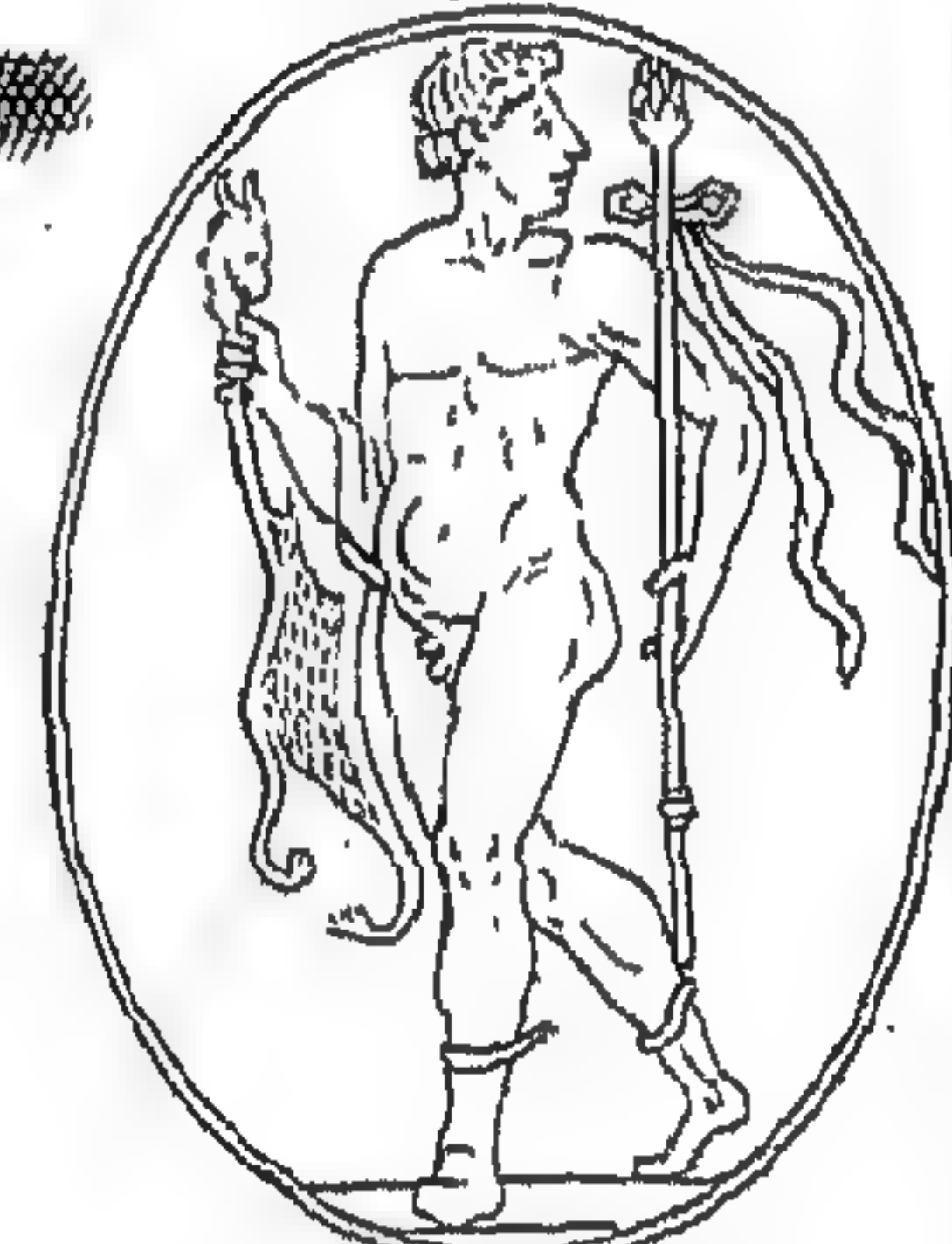
Beger



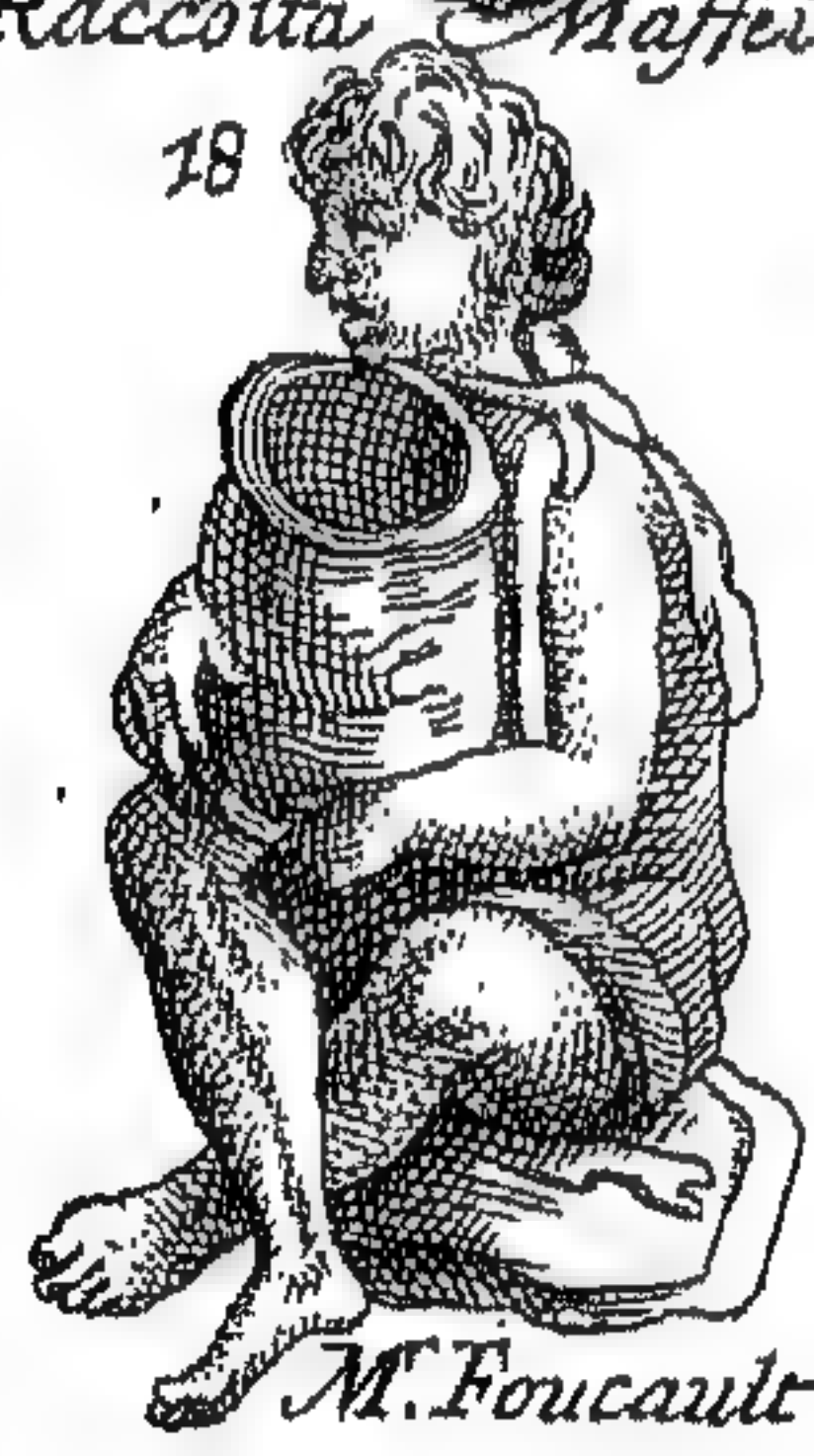
LaChausse



M. Foucault



LaChausse



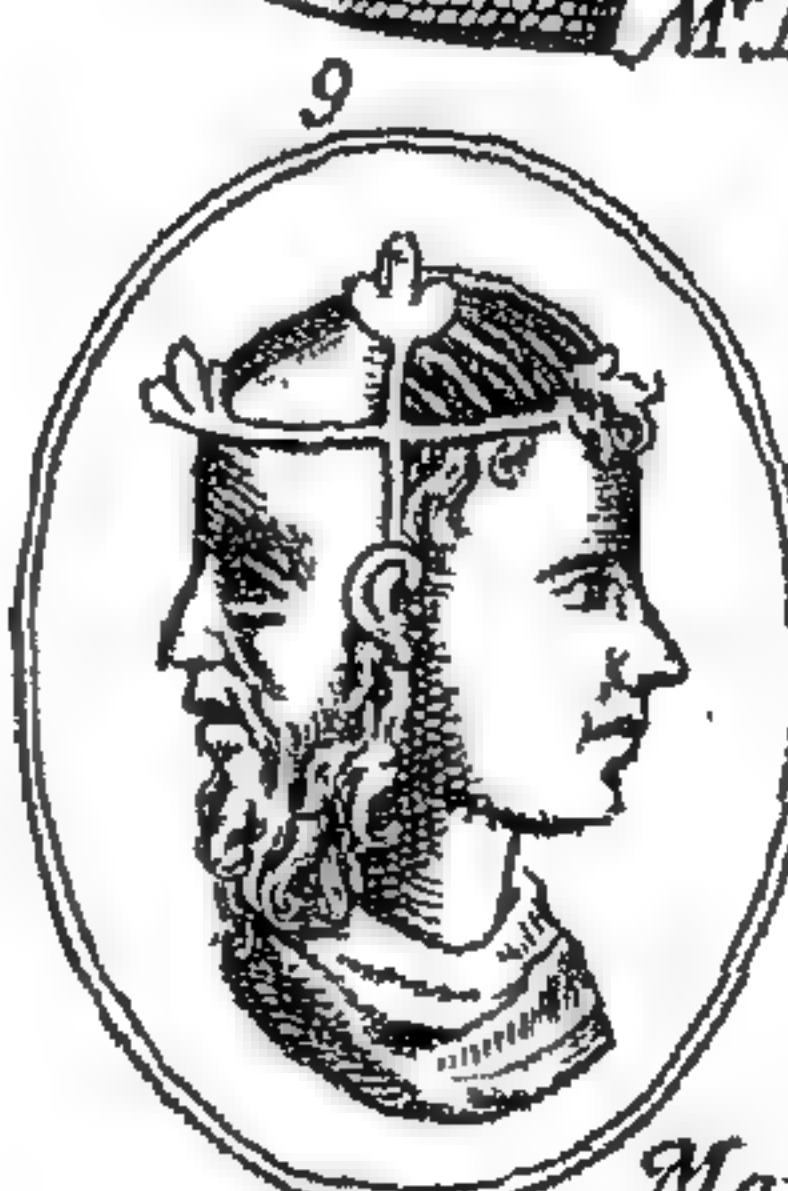
M. Foucault



Ch. Fontaine



Bonanni



Maffei



Perier



Bonanni



Bonanni



Bonanni



Bonanni



Montfaucon



Bonanni



Perier



Beger



M. Foucault



Sir A. Fontaine



Sir A. Fontaine



Beger



Maffei



Montfaucon



Montfaucon



Beger



La Chaufse



Maffei



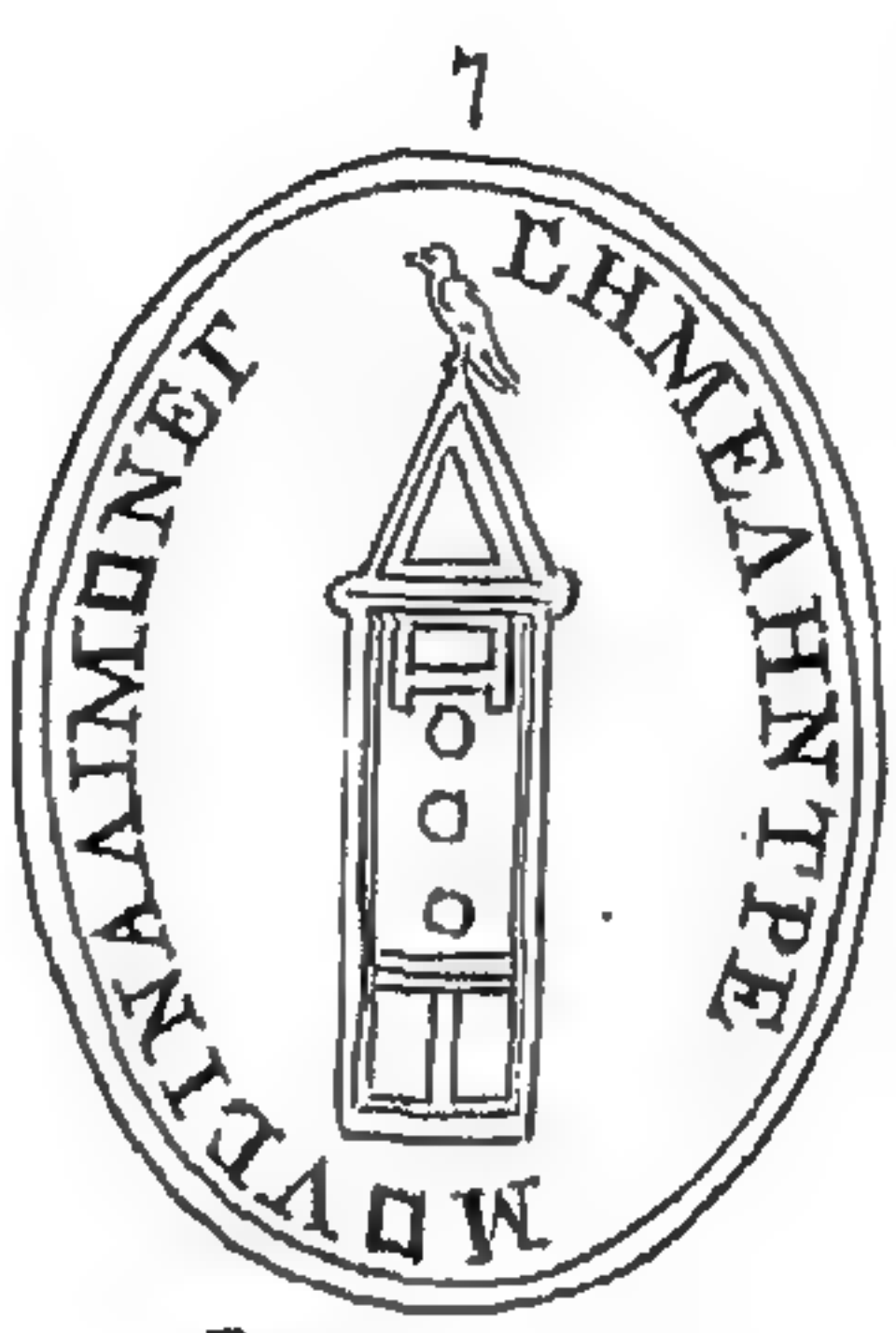
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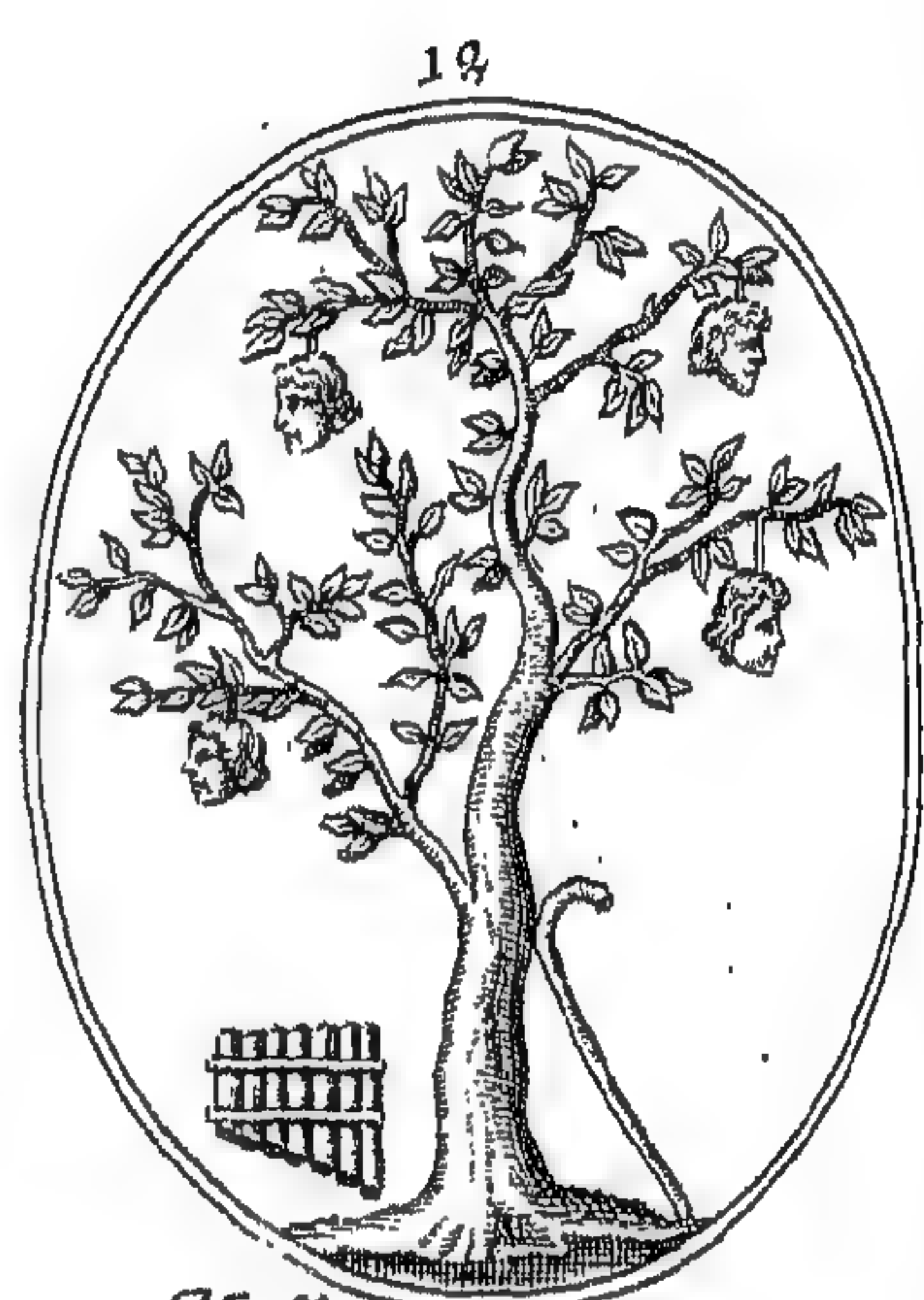
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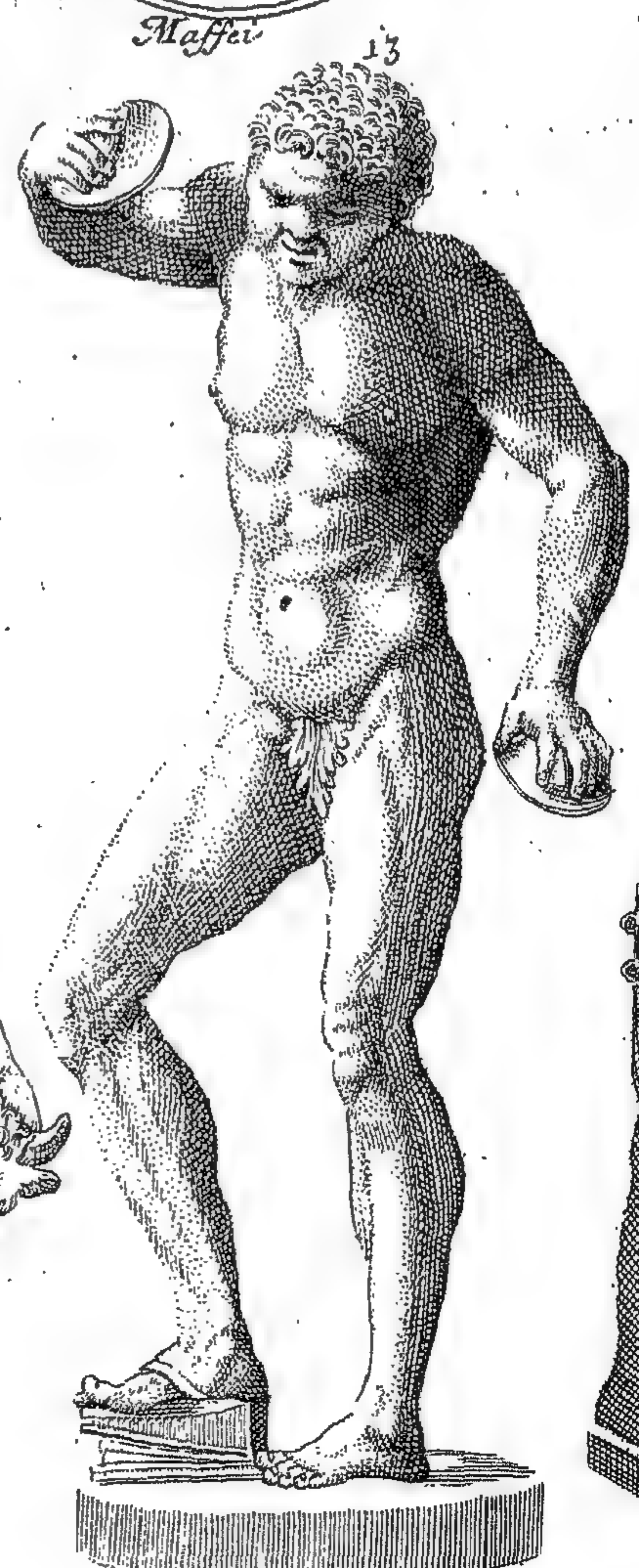
Maffei



Maffei



M. B. d. M. le Brun



Raccolta Maffei



Raccolta Maffei

carved by an excellent Hand, are crowned with Ivy-leaves, intermixed with *Corymbi*, which we spoke of before. The following Image, given by M. *de la Chauffe*, an able Antiquary, expresses either *Bacchus* or a *Bacchans* ¹¹, who, besides the *Thyrſus*, holds in the other Hand the Skin of a Goat, with the Head entire. The next *Bacchans* ¹² is remarkable as well for the Ornament of her Head, crown'd with Ivy mixed with *Corymbi*, as for the Skin of a Beast, which she wears over her long Robe, and for two great Festoons placed like a Bando-leer, and crossing each other before. With one Hand she holds the end of a *Thyrſus*, and with the other a Bunch of Grapes. The next is certainly a *Bacchans* ¹³ by his great Head-Ornament made of Vine-Leaves: He holds a Goblet in his left Hand. It might possibly be a Cup-bearer, who used to be crowned with Vine-Leaves, as you may see in the Chapter of Cup-bearers, in the third Volume of this Work.

C H A P. XIX.

I. *Another Figure of Bacchus with two Faces, with other Images where he carries a Skin or a large Vessel full of Wine.* II. *Some particular Heads of Bacchus or the Bacchantes.* III. *The Tiger and the Lion carrying his Symbols.* IV. *A Figure of Semele the Mother of Bacchus.* V. *Several Names of Bacchus.*

I. **T**HE four next Figures are of the Cabinet of the *Roman* College. The first is a double Head of *Bacchus* ¹⁴ like the preceding, one of the Faces with a Beard, and the other without. Then comes a *Bacchans* bearing a Skin full of Wine ¹⁵ upon his Shoulders; the other is a *Hermes* ¹⁶, whose Head (which will pass either for a *Bacchus* or a *Bacchans*) is crowned with Vine-Leaves and Clusters of Grapes. A Female *Bacchans*, which follows ¹⁷, wears Pendants in her Ears. She has a Fillet upon her Head; her Hair disordered, and her Eyes lifted up, make us judge her to be a *Bacchans*. The two next *Bacchus's* or *Bacchantes* ^{18, 19} sitting with their Legs across, hold each of them a great Vessel open at top, one made of Staves like a Cask, the other I think of baked Earth.

II. The two first Images ^{1, 2} in this Plate are so like, that there is but just difference enough between them to shew that they are not the same. In both, the Crowns are of Vine-Leaves, and the Clusters of Grapes hang down from the Ears. On one side is the *Patera*, and on the other the *Phallus*, as those have believed who published them. *Bacchus* is distinguishable also in the Image that follows ³ by the Clusters of Grapes and Vine-Leaves that cover his Head and come down below his Ears. The next Head ⁴ is adorned with *Corymbi* or Ivy-berries, spoken of before.

III. The Tiger with the *Thyrſus* ⁵ are infallible Symbols of *Bacchus* when together. The Lion that follows ⁶ with a Basket upon his Back, is a *Bacchic* Lion, according to *Maffei*. This Basket he supposes to be full of Grapes. If the long Tail that comes out of the Basket were the Tail of a Serpent, the Mark would be more certain. The Serpent in the Basket has a place among the Mysteries of *Bacchus*, as we have already seen, and as we shall find more at large in the Sacrifices and Mysteries of that God.

IV. The Gentiles also deified *Semele* the Mother of *Bacchus*. *Nonnus* says she was carried up to Heaven, where she conversed with *Diana* and *Minerva*, and eat at the same Table with *Jupiter*, *Mercury*, *Mars* and *Venus*. The Author that we have under the Name of *Orpheus*, calls her Goddess and Queen of the whole World, Παρβασίλεια. However, we cannot find that the Worship of her was much in vogue. I know not whether any other Footstools of it are to be found, besides on a Gem⁷ mentioned by *Beger*, (*Spicil.* 48.) where, round a Temple, there is this Inscription: Σημέλῃν τρέμουν δαίμονες, the Dæmons or Genies tremble at the Name of *Semele*. On the other side of the Stone seems to be the Figure of a Deity with four Faces, with a sort of Cask upon its Head, and a Dart in its Hand. The Inscription is so perplexed, that nothing can be made of it. I know not indeed whether the whole Monument is worth much regard, for it does not seem very ancient. *Philostratus* says, (*Icon. lib.* 1.) that when *Semele* was burnt by the Presence of *Jupiter*, her Image ascended up to Heaven, but was very obscure.

V. Besides the several Names of *Bacchus* aforementioned, there are several others to be met with, and some Epithets taken either from Places, or from his Actions or his Qualities. He was called *Anthius*, that is to say, Flowry; this was the Surname he bore at *Athens* upon account of his Robe adorned with Flowers. *Bassarus*, another Name of *Bacchus*, was derived from a sort of Habit that was called *Bassaris*. The *Bacchantes* too are sometimes named the *Bassarides*. *Bacchus Briseus*, because he was honoured in the Promontory of *Brise*, in the Island of *Lesbos*: Some deduce this Name from other Places. *Bromius*, from the Sound of the Thunder which *Jupiter* caused at his Birth. *Dithyrambus*, because he was twice born, and went thro' two Doors, in Greek, *Thyra*. This Etymology is disputed, as are almost all the others. *Eleutherius*, that is to say, *Liber*, or *Free*, another Name of *Bacchus*: This Word also signifies Deliverer. *Epilenius*, because he presided over Wine-presses, which he himself invented. *Evyus* is a very common Name for *Bacchus*, given him, because upon his having once killed a Giant, his Father *Jupiter* cried out *Evyus*, O my Son! *Iacchus*, or *Jacchus* the Mystick, a very common Name for him, which is also taken for Wine. *Lyæus* and *Lysius* are very famous Names of *Bacchus*, but their Etymology is no more agreed upon than the rest. *Milichius* and *Sycites*, because it was he that planted the Fig-tree, and gave Mankind Figs, which in Greek are called *Syce*, and anciently *Milicha*. *Nyctelius*, because his Orgies were celebrated by Night. He was called also *Omestes*, *Omasius*, *Limæus*, *Chiropsalas*, *Morychus*: His other Name *Sabazius* hath a very forced Etymology given to it. All these Etymologies were invented long after the Word was in use; and as the most ancient Writers took the Freedom of giving several, which had scarce any Appearance of Truth, the later Authors have gone greater Lengths, and given some without any Air of Probability. There is a very long Greek Epigram composed entirely of the Names and Epithets of *Bacchus*.



C H A P. XIV.

I. *Who the Bacchæ or Bacchantes were. Their various Names. II. Olympias the Mother of Alexander the Great was one of them. III. An Image of the Bacchantes; a Tree loaded with Masks. IV. Other Bacchantes.*

I. **T**HE Name of *Bacchantes* was given not only to the Nymphs who educated *Bacchus*, and who follow'd him in his *Indian Expedition*, but likewise to those who after that time were the Priestesses of this God. They were also call'd *Mænades*, or *Mad*, upon the Account of the strange Ceremonies they us'd in their Feasts; for they leapt, danc'd, ran along with their Hair about their Ears, distorted their Limbs in a strange manner, and proceeded to such a degree of Violence, as even to kill those they met, and carry their Heads in their Hands as they jump'd about. Another of their Names was *Thyiades*, which signifies impetuous, or furious: some will have this Name to be deriv'd from *Thyia*, the first that instituted the Feasts of *Bacchus*. They were call'd likewise *Mimallones*, or *Mimallonides*.

II. According to some, says *Plutarch* (in *Alexander*) all the Women of *Macedonia* attend the *Orphicks* and *Orgies* of *Bacchus*: they are call'd *Clodones* or *Mimallones*. They do a great many things after the manner of the Women of *Edona* and of the *Thracians* of Mount *Hæmus*. *Olympias* was engag'd farther than the rest in these Enthusiasms; insomuch that she brought into the *Thiasis*, or publick Assemblies, great Serpents that were tame and familiar, which coming out of the Ivy, or mystical Baskets, twin'd about the *Thyrse*s and Crowns of these Women: which struck with Horror the Men who were present at this Sight.

III. We have already given above several *Bacchantes* along with *Bacchus*, and we shall see more in the *Orgies*. They are sometimes by themselves, and sometimes in company with other *Bacchantes*, with the *Fauni*, *Silenus's*, and *Satyrs*. They often wear upon their Heads the same Ornaments with *Bacchus*, Crowns made of Ivy or Vines. These which we exhibit here " have a Crown of Ivy, the leaves 8, 9 of which are mix'd with *Corymbæ*, or clusters of Ivy-berries. One of them wears a Fawn's Skin, a proper Ornament for those who were initiated in the Mysteries, says *Clemens Alexandrinus* (*ωπογεωλ.*) The next " has no Crown, and 10 holds a Drum in her Hand: tho' this Instrument belongs to the Ministers of *Cybele*, as well as to those of *Bacchus*, yet the Tygres represented upon the Drum leaves no room to doubt but this Woman is one of the *Bacchantes*. The Globules that are about the Drum, may be little Bells. The *Indians*, (*Suidas* says) had such Drums, and little Bells about them; as there are now about our Tabors. The Custom of crowning the Pots appears in the next *Bacchantis*. We see him " putting his Crown about the Neck of one of those great Vessels, 11 in which they kept their Wines, which were usually made of Earth, as we shall give an account in its proper place. They crown'd the Cups and Goblets. They crown'd likewise the great Vessels, either with Penny-royal, or an Herb call'd *Calaminthus* or Wild Marjoram, says the Author of the *Geoponicks* cited by *Maffei*, who has given this Gem. The next Image " represents a Tree loaded with 12 Masks: it was the Custom of the *Bacchantes*, and particularly of those of the Country, to hang Masks upon Trees, according to two Verses in *Virgil Georg. 2.* where he says, that they sung Verses in praise of *Bacchus*, and hung Masks upon a Pine-tree.

Et

*Et te, Bacche, vocant per carmina leta, tibi que
Oscilla ex alta suspendunt mollia pinu.*

At the Foot of the Tree are the Flute and the Shepherd's Crook, the usual Instruments of the *Bacchantes* and Satyrs.

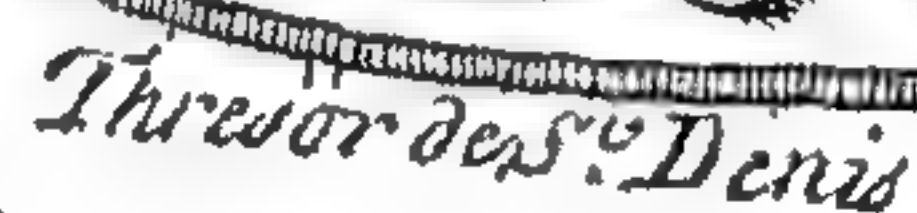
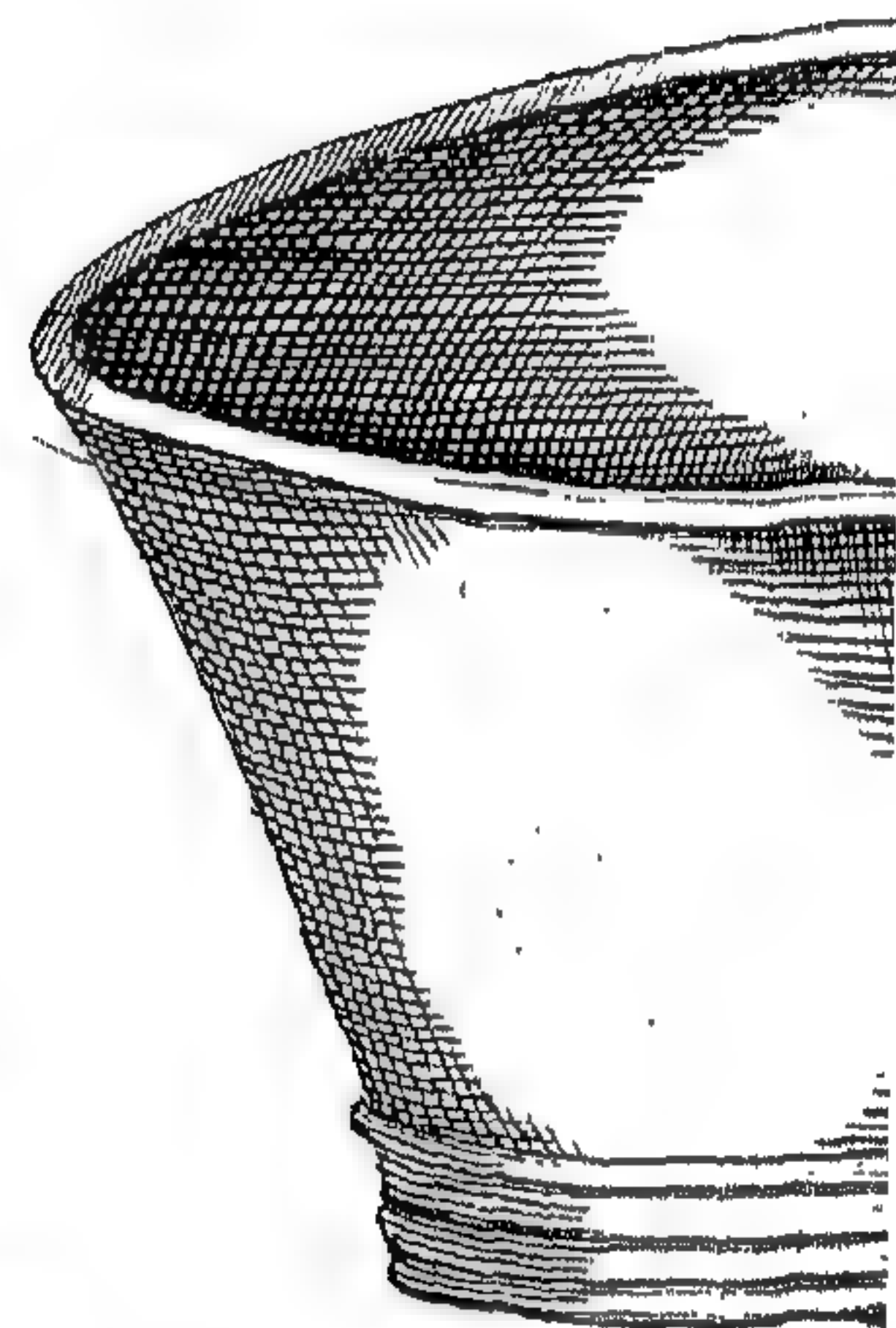
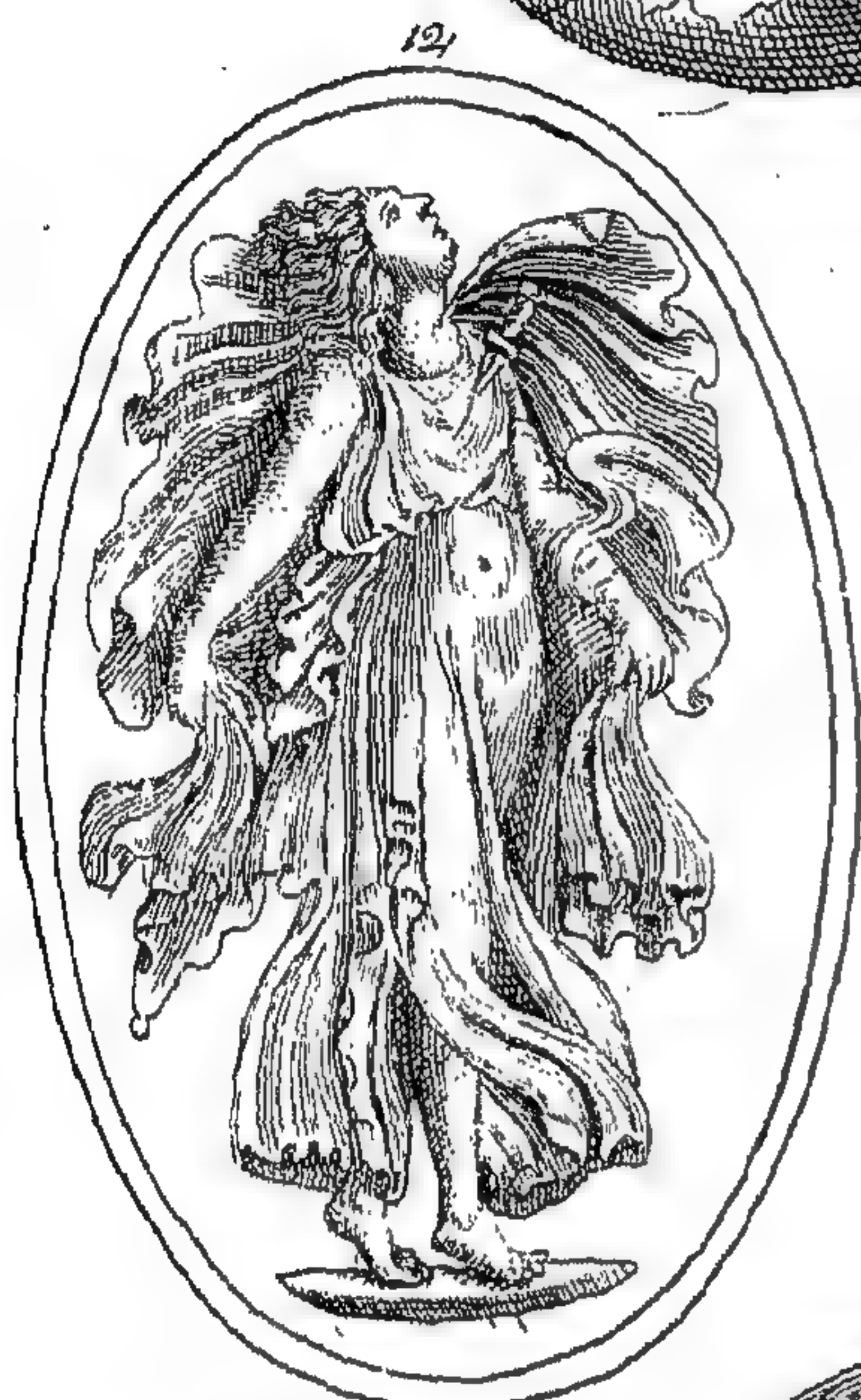
- 13 IV. Another *Bacchans* ¹¹ of a particular Figure is playing with both his Hands upon two Cymbals, which are like two Porringers or Dishes: others call them *Crotala*: they vary a little in their Figure. He strikes them one against the other on the hollow side. These are what *Propertius* (4. 7.) calls the round brass Basins of *Cybele*. According to *Fulgentius* in his *Mythology* (1. 14.) this beating of Cymbals together made some Musick. According to St. *Augustin* (on *Psalm* 130) they play'd upon Cymbals by striking them against one another. At the same time that this *Bacchus* is playing with both his Hands, he plays likewise with his right Foot upon another Instrument, which was call'd *Scabilla* or *Crupezia*, which they play'd in consort, not only with Cymbals, but also with Flutes, as we shall see afterwards. It would be difficult to conceive what Harmony there could be in these two Instruments together. The next *Bacchans*, ¹⁴ which is a very fine piece of Drawing, wears, in the manner of a Bandoleer, a Sheepskin, less common among the *Bacchantes* than that of a Goat. He has in each Hand a Scroll; is it not to sing by? He leans with one Hand upon the Trunk of a Tree, upon which hangs a Flute of *Pan's* with six Pipes. The Female
- 14
- 15 *Bacchans*, ¹⁵ who holds a Bull tied by the Horns, and endeavours to keep him notwithstanding his tossing and struggling to get away; this *Bacchans*, I say, is a Master-piece of Art. It was grav'd from the Drawing of M. le Brun, who exerted all his Skill to express this fine piece of Sculpture.

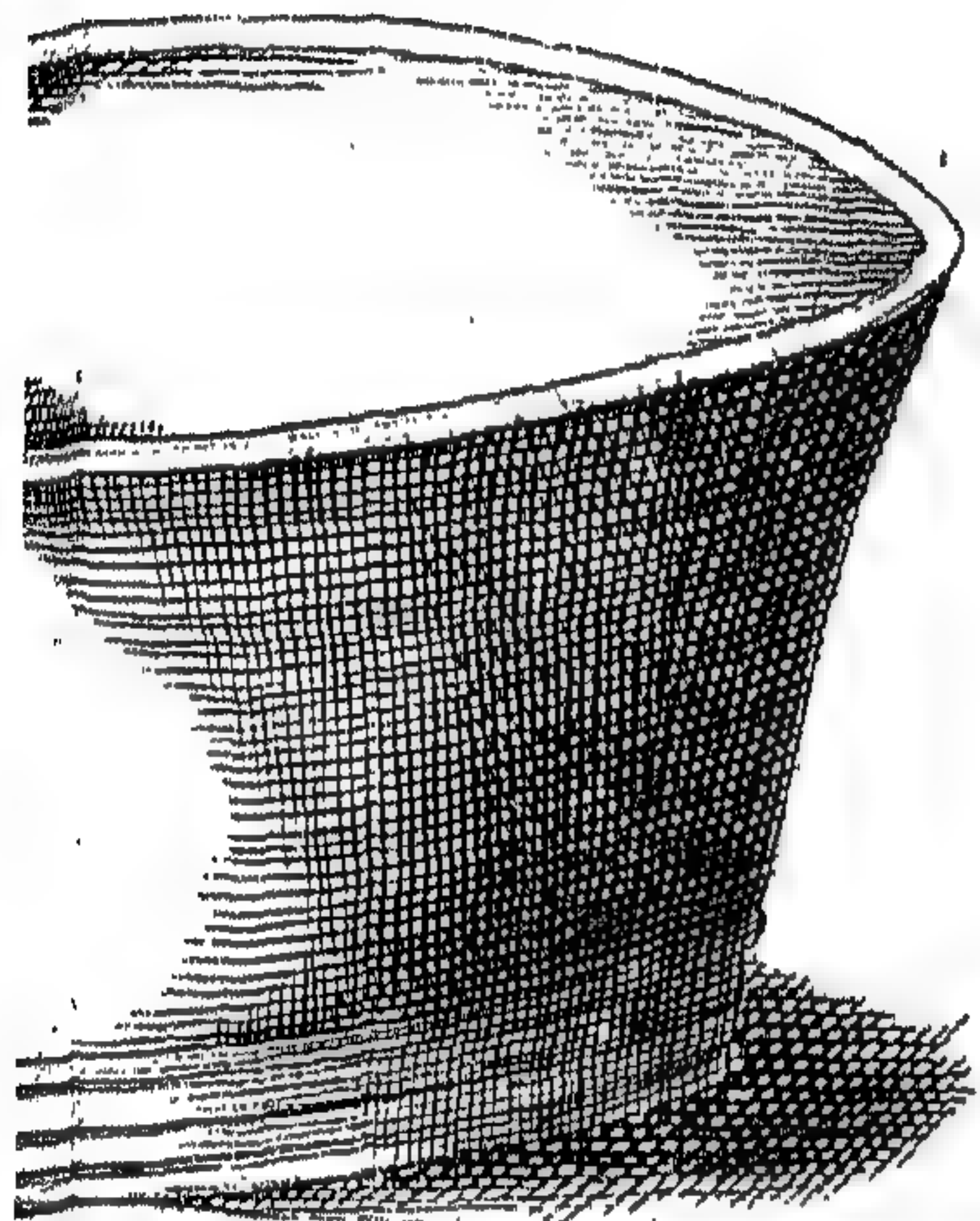
C H A P. XXI.

- I. *The History of the Thyiades or Bacchantes.* II. *Another History of the same.* III. *Figures of the Menades and their Fury.* IV. *They kill Pentheus.* V. *A Vase of M. Foucalt shaped like a Bacchans.*

I. **T**HESE *Bacchantes* or *Thyiades* were sometimes seiz'd with Enthusiasm, either true or counterfeit, which drove them even to Madness; yet this did not at all lessen the People's Respect for them; upon which Occasion, *Plutarch* (*Moral. p. 249.*) relates this Story. After the Tyrants of the *Phocians* had taken *Delphi*, when the *Thebans* upon that account made War with them, which therefore was call'd the *Holy War*, the Women consecrated to *Bacchus*, who are call'd *Thyiades*, were seiz'd with a kind of *Bacchic* Fury; and wandering about in the Night-time, they came to *Amphissa* without knowing it; and being fatigued with their enthusiastick Agitations, they lay down and slept in the Market-place. Then the Women of the City, the *Phocians* Allies, fearing lest the Tyrants Soldiers should insult these *Thyiades* consecrated to *Bacchus*, run all to the publick Street, made a Circle about them, that no Body might come near them, keeping all the while a profound Silence for fear of waking them. After the *Thyiades* were awake, and recover'd from their Phrensy, the *Amphissians* gave them something to eat, treated them honourably, and obtain'd leave of their Husbands to wait upon them back till they brought them to a safe Place.

II. The





Incant



La Chaufte



La Chaufte



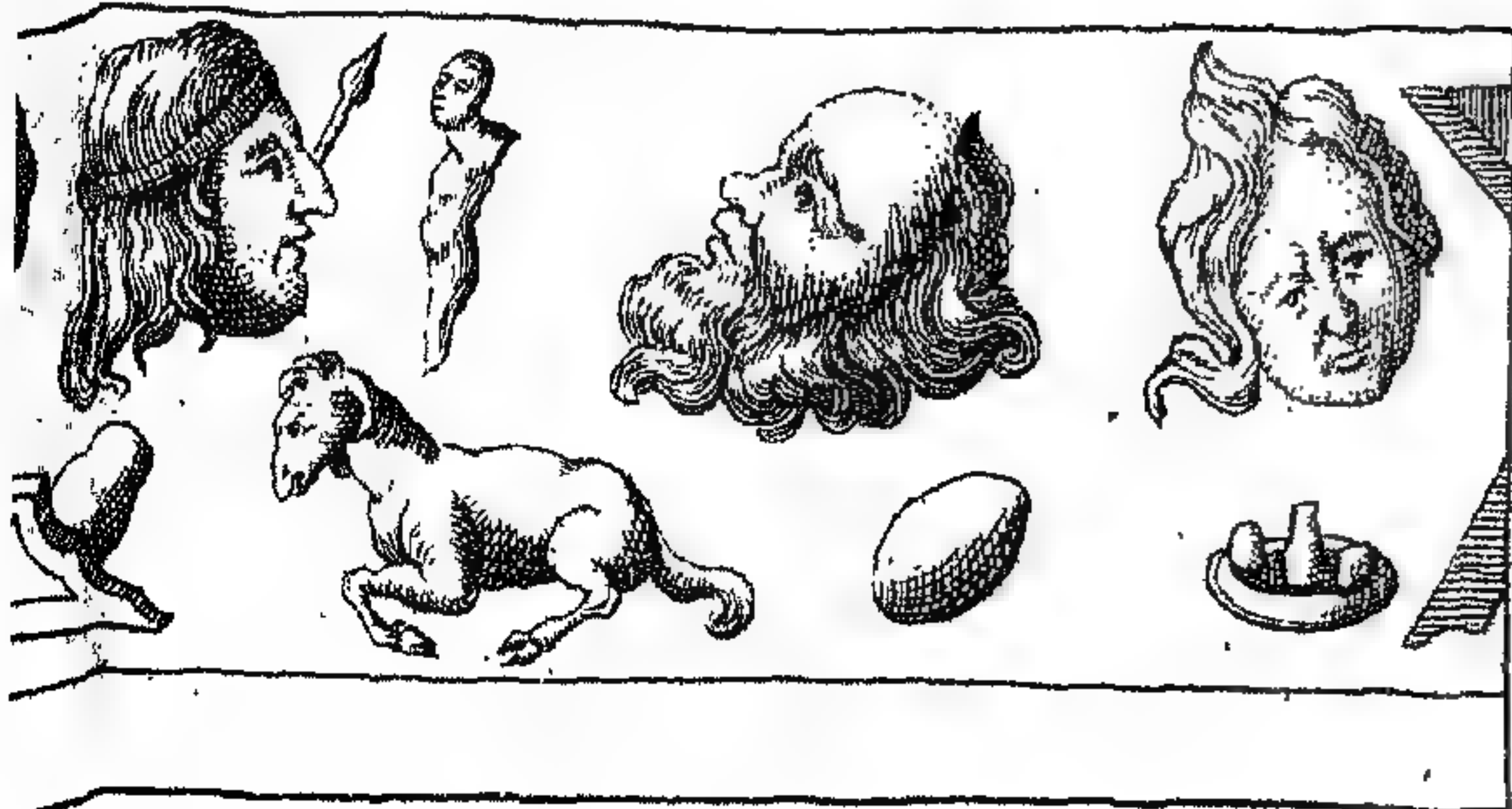
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II. The *Elians* had a Company of these Women consecrated to *Bacchus*, whom they call'd the Sixteen, because there were always just so many of them. When *Aristotimus*, who possess'd the Government, us'd the *Elians* with the utmost Rigour and Hardship, they, to obtain some Favour of him, sent the Sixteen to him, each of them adorn'd with one of the Crowns consecrated to the God *Bacchus*. The Tyrant was at that time in a publick Place of the City, surrounded with his Guards, who seeing the Sixteen coming, made a Lane for them out of respect, that they might come near to *Aristotimus*. The Tyrant having learnt what brought them thither, flew into a Passion, had the *Thyiades* driven away and beat, and laid a Fine of two Talents upon every one of them. This enrag'd the *Elians* to such a degree, that they conspir'd against him, and threw off his Government, as *Plutarch* relates more at large, *Moral.* 251.

III The *Menades*, or *Thyiades*, are to be met with in great Numbers in the ancient Monuments. We have several of them exhibited here, among the rest a *Bacchans*,¹ who by her Postures and Distortions expresses the *Bacchick* Fury which animates them. Another² seems to be a real Fury: She leans with one Knee upon a round Base; her half-naked Body is distorted in an extraordinary manner, she raises her Head towards the Sky; her dishevell'd Hair flies about her Shoulders; she holds in one Hand, lifted up high, the little Figure of a Player upon two Flutes. We often meet with such in the *Bacchic* Companies. Near her is the God *Pan*, in the form of *Hermes*; and on the other side a *Bacchans* who has the *Thyrus* by him, and is drinking large Draughts out of an Ox's Horn; a drinking Vessel, concerning the use of which we have already spoken.

Here are likewise two *Menades*,³ whose *Bacchic* Fury exceeds all that we have seen before. They both of them hold their Heads almost turn'd upside down. One of them carries the *Thyrus* upon her Shoulder, and in one Hand holds a round Vessel which it is difficult to distinguish. The other more furious, with her Hair dishevell'd and flying about, holds a Sword with one Hand, and with the other a Man's Head, which she has just cut off. *Livy* (*Decad. 4. lib. 9*) relates, that in the *Bacchanals* where infamous things were acted, and where these furious People of both Sexes gave themselves up to the most horrid Crimes imaginable, they sacrific'd those whose honourable and modest Principles kept more within Bounds than the rest. This is perhaps what is represented by the Head, which this *Bacchans* holds in her left Hand, and the naked Sword in her right.

IV. Or perhaps this may be the Head of *Pentheus* the Son of *Echion*, whose Story is this. He spoke disrespectfully of *Bacchus*, and committed all imaginable Outrages against that Deity. Curiosity carried him one Day to observe what the *Bacchantes* did in their Assemblies. For this purpose he went to *Cithæron*, where the *Bacchantes* met, got up into a Tree, and from thence saw all that pass'd. But unhappily for him, the *Bacchantes* discover'd him, pull'd him out of the Tree, fell all upon him, and tore him in pieces. From that time this Tree was held in so great Veneration, that divine Honours were paid to it. Four other *Thyiades*^{4, 5, 6, 7, 8} in the same Plate are remarkable for nothing but the difference of their Posture. Enthusiasm and Madness appear in each of them, tho' they differ in the manner of shewing it.

V. I add to this a fine Figure⁹ of M. *Foucault's*, which serv'd formerly for a Vessel to hold Wine in. It is a hollow Brazen Bust, and the Wine was put in at the top of the Head. It represents a Man with a Beard, crown'd with Branches and Leaves of a Vine: he has a Mantle upon his Shoulders, and

shews one Hand. It is perhaps a *Bacchus*, or a *Silenus*; some would take it even for *Bacchus* the *Indian*. But whatever it be, the thing is curious, and deserves a Place in this Collection.

CHAP. XXII.

I. *A fine Vase of Agate in the Treasury of St. Denis in France, its Shape and Size.* II. *It represents the Bacchanalian Mysteries.* III. *The Bacchic Baskets, with a Serpent creeping out of them.* IV. *A great Silver Cup of M. Foucault, cover'd with Bacchic Symbols.* V. *The History of Calirhoe.*

10 I. **T**HIS Agate Vase ¹⁰ belonging to the Treasure of St. Denis, in the form of a Cup or Bowl, is without all doubt the finest and most valuable Thing of that nature, that is known in *Europe*. It is larger than our Representation of it, and holds near a *Paris Pint*. The Cup and the two Handles are of one and the same Stone, which makes it worth a great deal the more. The Basis or Foot of this Vase, which is of the same Stone, is not quite an Inch high, and but two broad. It is fix'd upon another Foot of Gold, much higher and larger than the former, and adorn'd with Jewels of different kinds; this golden Foot was added to it, in all probability, when *Charles* the Simple made a present of it to the Abbey of S. Denis. The Inscription informs us, that *Charles*, the third of that Name, gave this Vase to Jesus Christ. *Tristan* offers a great many Arguments to prove, that this Vase is what was anciently call'd *Carchesium*, a kind of Cup. His Reasons do not seem to be perfectly conclusive. That which he takes from the Sails, which are spread here in the same manner as they are upon the *Carchesium* or the Scuttle of Ship's Masts; this, I say, is less satisfactory than the rest, for we meet with the same upon Marbles, and upon the *Brunswick Viol*, upon which the Mysteries of *Ceres* are represented; from whence it follows, this was not an Ornament peculiar to the Vessel call'd *Carchesium*.

II. The two sides of the Vase represent the Mysteries of *Bacchus*, as it were, in two Pictures. They have this common to them both, that each Picture is bounded on both sides by a Tree, to the Branches of which is tied a great Sail or Cloth spread over a Table cover'd with Figures and Vessels, and surrounded with Heads, Masks, and other *Bacchic* Symbols. These Trees, which are at the ends of the Pictures, are likewise loaded with Symbols of the same nature. Upon the first Tree of one of the Pictures, we see the Head of a Satyr, and lower, a Drum hung upon a Bough: two Bells are fixt to the Body of the Tree, which is surrounded with a Vine, with Grapes hanging upon it. A Goat at the foot of the Tree, stands up upon his hinder Legs, and endeavours to get a bunch: behind the Goat is a Shepherd's Staff crooked at the end, as the Staves of Satyrs and other rustick Deities are. This Crook is tied to a Bag, or to a Napkin, made up in the form of a Bag full of Fruit, which appears through an Hole left open on purpose. The Table afterwards takes up all the middle Part of the Picture: it has four Feet, and is double, that is, besides the Table above, there is another below at a certain distance. Upon the upper Table, at one of the Corners, is a young Man with a long Head of Hair, who holds a Torch in each Hand. He is cloath'd with a long Robe, which covers his Feet.

Horner

Homer (*Odys.* 7.) speaks of such young Boys represented in little golden Statues, which were plac'd upon the Altars.

Χεῦροι δ' ἄρα κῆρυγ' εὐδμήτων ἐπὶ βωμῶν.

Tristan thinks that this young Man may be a *Bacchus*, whom several Authors have represented with Torches in his Hand: This is not improbable. The rest of the Table is cover'd with fine Vessels, some of which are like that we are describing: Among these Vessels appears half the Body of a young Child, who lifts up his Arms, and joins his two Hands together over his Head. *Tristan* thought that this was a little *Centaur*, but it is nothing like one even in the Figure which he has exhibited. I should rather think it was a Pot in an human Form, such as the Ancients had in great Numbers, as we shall see in the Chapter upon the Vessels, and such as we see sometimes in the *Bacchanals*, and even upon this Vessel. I would not however assert this of this little Child, before whom is an Horn standing upon a Base; another Vessel, very much us'd by the Ancients, and which we have seen before in the Hands of *Bacchus* and the *Bacchantes*. The under Table exhibits a Vessel betwixt two Sphinxes, who put each of them a Paw upon the Vessel, and on the other side is likewise a Vessel by it self. Under the Table is a Mask with its Mouth open: We often meet with the same in the *Bacchanals*: By the Mask is the Head of an old *Bacchans* cover'd with Vine-Leaves. Under the Cloth spread over the Table are also two Heads, upon one of which is a Necklace. Under this last Head, which is a little bent down, is a Skin which *Tristan* thinks is a Ram's. The Tree which is at the other end surrounded by a Vine like the former, has upon its highest Boughs an Head of *Pan*, under which is his Flute with many Pipes. We must not omit, that at this Table, as well as the next, there is a long Festoon that goes over it, and hangs down from the two sides. The Picture on the other side is bounded in the same manner with two great Trees surrounded with Vines. Upon the first Tree is the Head of a *Bacchans* crown'd with Vine-Leaves and Ivy-berries. Under the Tree is another Head of a young Man with long Hair, plac'd upon the Head and Skin of a Lion: The whole stands upon a Pedestal. Lower yet is an handsome Head crown'd with Laurel: It has all the Air of an *Apollo*; *Tristan* took it for such. Upon the Table, supported by the Sphinxes, and cover'd like the other with a Cloth, are four Pots of different Shapes, one of which is turn'd upside down, and two great Boxes or Caskets with their Lids work'd like the Rind of a Melon. Upon the other end of the Table is an human Figure which ends downwards in an *Hermes*. We have already spoken of the *Hermes's*, who are call'd likewise Terms, or *Termini*. No Body is ignorant that we often meet with them in the ancient Monuments, especially in those relating to *Bacchus*. This *Hermes* has a Beard: Some will think perhaps that this is *Bacchus* the *Indian*, who was pictured with a Beard, and that he at the other Table, who is represented like a young Boy without a Beard, is *Bacchus* the *Boeotian*, who was pictur'd thus: But this would be very uncertain. Before the Table upon the Ground we see the Head of the God *Pan* with his Goat's Horns, and near him a She-goat. The next Head is in all Probability a great Pot, much the same with M. *Foucault's*, which we have just given. The top of the Head is certainly made for a Lid. The upper part of the Shoulders, where the Vessel ends, is cover'd with a Mantle, like M. *Foucault's*. Further on the same side, a Tiger is drinking in a Pot turn'd upside down. This is *Bacchus's* favourite Animal, as well as the Panther, as we have often seen in the foregoing Images.

III. Beyond the Tiger, we see a Basket with its Lid a little open, a Serpent is coming out of it; in other Images he makes Efforts to get in: We have already
seen

seen several of that sort, and shall see more in *Bacchus's* Orgies. Some say that the Original of this Basket in the Mysteries of *Bacchus* comes from this, that the Nymphs who took care of the Education of the Child *Bacchus*, put him in a Basket, to hide him from *Juno*, who had a mind to destroy him. It was in use, not only in the Orgies of *Bacchus*, but likewise in the Mysteries of *Ceres*, *Isis*, and *Osiris*. This Figure of the Serpent who is going into the Basket, is often to be met with in the Medals of *Crete*, and in those of other Countries and Cities. *Clemens Alexandrinus* (in περὶ πρῶτου.) speaking of these *Bacchic* Baskets, says, that they shut up in them their most secret Mysteries; and laughing at these profane People, These Things so sacred, as he proceeds, are nothing but *Sesame*, Pyramids, Pin-cushions, Cakes with several Risings in them, Grains of Salt, and a Dragon, the sacred Symbol of *Bacchus Bessarus*. The other Tree, which finishes the Picture, is likewise surrounded with a Vine. Upon one of its Branches is plac'd the Head of a *Bacchantes*, who has under his Chin *Pan's* Flute with seven Pipes: Upon the Body of the Tree hangs a Bag, which probably contains the same Things with that in the other Picture. I shall not stay to enquire whether this admirable Vase was made in *Egypt*, in *Europe*, or the East: All the Symbols that are here, Heads of *Bacchantes*, *Satyrs*, *Pans*, Masks, Pots, Cups, Baskets; all this, I say, is to be met with in the *Roman*, *Greek*, and *Egyptian* Monuments, tho' not so many in any of them as in this, where all the Figures are in half-Relievo, which made it a Work of much more Labour.

- II A Silver Cupⁿ of M. *Foucault's* Cabinet, of which all the Figures of the exterior Surface are in Bass-Relief, has several Heads and Symbols somewhat like the former. I begin with one of the Ends, where a Satyr is holding a Torch. He is near a Tree, upon which we see a She-goat. Another Head with a long Beard to it, is dress'd in an extraordinary manner, as every one may observe. The next Head seems to be like a kind of *Hermes*, which is a Head put upon a Trunk of a Tree. A Goat that is underneath, seems to have a mind to strike with his Head a Stake fasten'd to a Pivot. The next Head has under it a Dish, in which there is a little Pot betwixt two Eggs. Another Head of a *Satyr* or a *Silenus*, with a long Beard, has under it a Pot and another Stake. *Bacchus*, in the middle of the Image, is leaning upon a Tree, and holds in his left Hand the *Thyr-sus*, and in the right something which it is not easy to discover. Of the two following Heads, one is crown'd, has a Lance's Point by the side of it, and looks upon a little *Priapus*, who is without Arms and Feet, as we often see him. Under these Figures is a Goat, who seems to be desirous of striking a Machine with his Head, which we do not know very well; it may be perhaps a *Phallus*. The bearded Head which comes after, has an Egg under it: And the last, which has no Beard, has underneath it a Dish, in which there is a Pot betwixt two Eggs, as before. This is probably all allegorical. It would be difficult to find out the meaning of him who made the Cup; all that we can say in general is, that these Allegories may relate to the Mysteries of the God *Priapus*.

V. We do not meet with any place more proper than this, to give the History and Figure of *Callirhoe*. This Girl was loved and courted by a Priest of *Bacchus* call'd *Corefus*, who exercis'd that Ministry at *Calydon*. He endeavour'd to gain her by Promises, Prayers, and Presents. She, perfectly deaf to all this, hearkned to none of his Proposals, and declar'd she would never have him. *Corefus* seeing no Hopes left, had recourse to *Bacchus*, put up his Prayers before the Statue of that God, who heard him, and struck the *Calydonians* with a kind of Madness, which made them all die in great Agonies and Agitations. They went to consult the Oracle of *Dodona*, which answer'd that in order to appease *Bacchus*, the Author of the Misfortune, they must deliver up to *Corefus* either

either *Callirhoe*, or some Body who would devote themselves in her stead, to be sacrific'd either one or the other before his Altar. The Remedy was a violent one, yet the God must be pleas'd at any rate. The Girl is carried to be sacrific'd. *Corefus* seeing her come, perceiv'd his Love to revive again. He had a mind to save her, and could do it no other way than by substituting another Victim. In this Extremity he puts on the desperate Resolution to sacrifice himself in the room of the Girl, and accordingly kill'd himself before the Altar. *Callirhoe*, touch'd with this sight, was melted with Compassion towards him whom she formerly despis'd. Her Grief was so great upon this Occasion, that she went directly to a Fountain out of the City, where she kill'd her self. This is what is express'd in the Image ¹² which we give here. *Callirhoe* has the Dagger already in her Breast: She lifts up her Head, and is going to fall with the Blow. At another part of the Plate we put the Tiger ¹³ upon the Vessel, as *Beger* gave it, taken from the *Brandebourg* Cabinet. He seems to be there to guard the Vessel, and especially the Liquor kept in it.

C H A P. XXIII.

- I. *The Satyri, Sileni, Fauni, Pans, and Silvani, very often taken for one another.*
 II. *The Satyrs sometimes pictur'd with a Beard, sometimes without.* III. *Some singular Figures of Satyrs.* IV. *Other Satyrs.*

I. **T**HE *Sileni* are generally distinguish'd from the *Satyrs* by their Age: The same Persons, according to several Authors, when they are young are called *Satyrs*; and when they are old, *Sileni*. Others have not made this Distinction. The *Satyrs, Sileni, Fauni, Pans,* and *Sylvani* are often confounded together. There is not one of these several kinds to whom different Authors do not give the Horns and Ears of a Goat, the Tail, Thighs, Feet, and Legs of the same Animal. Sculptors and Gravers represent them very differently. Several have all these Parts of a Goat without Exception: Others, and that no small Number, have every thing but the Horns: We pretty often meet with some who have the whole human Form except the Tail and the Ears, sometimes they have only the Tail. I except only the *Silvani*, and especially the God of that Name, who often appears upon Marbles and Stones entirely in an human Form, as we shall see by and by. Others however give them Goats Feet, as *Ovid* (*Fast.* 2.) gives the Horns and Feet of the same Animal to the *Fauni*; it is likewise certain that they gave them also to the *Pans*, whom several think were the same among the *Greeks*, with those whom the *Latins* call'd *Fauni*. The *Satyrs* had likewise the Horns and Feet of a Goat. The *Satyrs*, Sons of the *Naiades*, says *Nonnus*, were originally of an entire human Form. They guarded *Bacchus*; but because *Bacchus*, notwithstanding all these Guards, chang'd himself sometimes into a Goat, and sometimes into a Girl; *Juno*, enrag'd at these Transformations, gave the *Satyrs* the Horns and Feet of a Goat.

It follows from what we have just now said, that the *Satyrs*, the *Pans*, the *Fauni*, and the *Silvani*, are very difficult to distinguish upon the ancient Monuments; since we have no Knowledge of these Monsters but by the Description which the Poets and Mythologists give of them, and this Description is the same, tho' it belongs to all these different kinds. The *Silvani*, as we said before, are often represented in an human Form; it is true, it is a rustick one, but there is

nothing either of the She or He-goat in it. I say often, because sometimes we meet with *Silvani* exactly like the *Satyrs*. Tho' there is no certain Mark to distinguish the *Fauni* from the *Satyrs*, those are most generally taken for *Fauni*, who have all the human Form, except the Goat's Ears and Tail; and those for *Satyrs*, who have besides the Ears and Tail, the Horns, the Thighs, and Feet of the same Animal, or sometimes only the Horns: Or at other times not the Horns, but the Goat's Thighs and Feet. Let us now speak of each of these several kinds of the Troop belonging to *Bacchus*.

PLATE II. I pass by what *Pliny* (86. 39.) says of certain Animals of a Country in the LXXIX. *Indies*, which were called *Satyrs*; and what *Pausanias* (*lib. 1. p. 41.*) relates of the Inhabitants of Islands called *Satyrides*, who, according to his Account, seem to be Monkeys; by which Name *Solinus* calls those *Indian* Animals. We describe here the *Satyrs*, who are often to be seen in *Bacchus's* Company, and who are frequently to be met with upon Marbles, and all the other ancient Monuments.

1 A young *Satyr* ¹ of the Cabinet of *F. Kircher*, is without a Beard, and has the Goat's Horns and Ears; he holds a Basket of Fruit in his left Hand, and with his right points to a flaming Altar. Excepting the Horns and Ears he is entirely of

2 an human Shape. Another ² belonging to this Abbey has such Horns and Ears, and from the Girdle downwards. all the Body of a Goat. He holds a Bird in his

3 right Hand. Here is another ³ very young one, who carries a young Kid and a Basket upon his Shoulders; besides this young Kid, he carries another hanging by his side. According to *Pausanias*, (*lib. 1. p. 34.*) they anciently pictur'd some very young: Such an one is he who play'd upon *Pan's* Flute before *Bacchus* in a Nymph's Arms: Such an one is likewise he who plays in the same manner before *Jupiter* educated by *Amalthea*. And indeed there were young People among the *Satyrs*, according to this Verse of *Ovid*, (*Metam. lib. 14.*) who says that the young *Satyrs* are fit for dancing.

Quid non & Satyri, saltatibus apta juvenus.

But the greatest part of the *Satyrs* upon the ancient Monuments have Beards. If we may believe *Pausanias*, (*lib. 1. p. 41.*) these bearded *Satyrs*, when they are old, are *Sileni*: If that were the case, there would be a great many *Sileni* upon the Marbles and Gems, where most of the *Satyrs* are bearded, and have

4 an old Look. Such an one is that *Satyr* publish'd by *F. Bonanni* ⁴, who sacrifices pouring Wine upon the Fire of the Altar. His sacrificing Vessel is an Ox's Horn, very much in use, not only in the Images of *Bacchus* and the *Bacchic* Troop, but also in Feasts, as we shall shew afterwards from several antique Figures, and the Testimony of the most ancient Authors. What we give afterwards, is

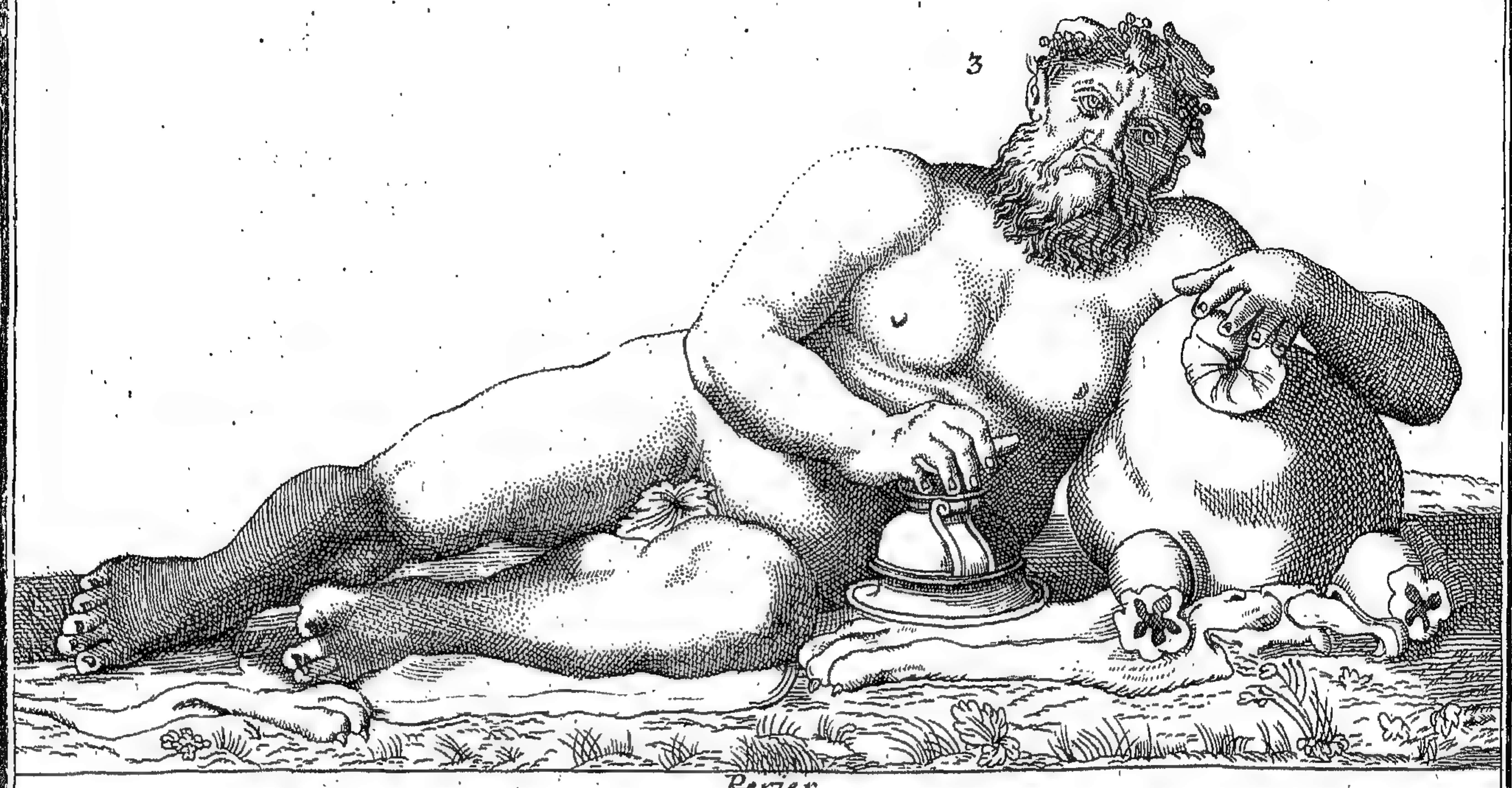
5, 6 remarkable. They are two *Satyrs* ^{5, 6}, Male and Female, of whom we have no more than the Bust. Both of them have Horns, and Ears hanging down to an extraordinary length, like a Spaniel's Ears; excepting this, the She-*Satyr* is agreeable enough.

7 III. The fine *Roman Satyr* ⁷ is represented in two Views. He wears the Skin of a Beast like a Scarf. He has upon his Head, above the Goat's Horns, a Basket full of Vine-branches and Grapes. The Design of it is very much esteem'd. The

8 Head of the next *Satyr* has something frightful ⁸ in its Look. Its Goat's Horns

9 bend back to the Head. That which follows ⁹, belonging to *M. Foucault's* Cabinet, is remarkable for the great square Vessel which he carries, the Neck of which is crooked. The most particular of all is that belonging to this Abbey, which

10 was given us by the Abbot of *Avejan*. I never saw any like it. It has Horns ¹⁰, but not a Goat's, like the rest, but a Ram's, with several Curlings round. If it had a Beard, we should take it for *Jupiter Hammon*: The human Ears would agree



Perier



Maffei



Spon



Spon



La Chappe



Maffei



M. Foucault



M. l'abbé Fauvel



M. Boisot



Maffei



Spon

agree very well with that Deity. It is only upon Conjecture that we give it as a *Satyr*, and because we have no properer place for it. It is an excellent Piece.

IV. The other *Satyr*, " who plays upon two Flutes before a flaming Altar, II has a Pillar behind him, upon which is a Pot. This Pillar is surrounded by a Serpent, who creeps up to drink out of the Pot: It is perhaps a Vow for some Body's Health. The Serpent who drinks out of the Pot, or Cup, is a Symbol of Health. We often meet with these bearded *Satyrs* with Goat's Horns and Feet, not only in the Companies of *Bacchus*, and the *Bacchanals*, but likewise in those of *Venus* and *Cupid*.

C H A P. XXIV.

I. *The Form and Stature of Silenus.* II. *He is surpris'd at a Fountain.* III. *Images of him.*

I. **P**AUSANIAS (l. 1. p. 41.) as we observ'd before, and other Authors, say, that the most considerable, and the oldest of the *Satyrs*, were call'd *Sileni*, and indeed we often meet with the *Sileni* in the plural Number among the Ancients. But there is one call'd *Silenus* by *Antonomasia*, very famous in Story, and to whom the Mythologists and Marbles ascribe several Functions. He was born at *Malea*, says *Pindar*, and after him *Pausanias* (l. 3. p. 211.) It was he who educated young *Bacchus*. He was very agreeable to all the Gods (says *Orpheus*,) at whose Assemblies he was very often present. He was short of Stature, but fat and fleshy, holding a Staff or *Thyrus* to support him. Agreeable PLATE to this Description we see him in the first Image, ¹ where he leans upon the *Thyr-* LXXX. *sus*, and speaks to a little *Faunus* or *Satyr*, who holds a Vessel. He rode some- ¹ times upon an Ass. We have already seen him thus mounted; ² but tottering, 2 and not able to keep himself up, according to *Ovid's Verses* (*Metam.* 4.) where he says he was not very safe upon that Beast.

- - - - - *Titubantes ebrins artus*
Sustinet, & pando non fortiter hæret asello.

Always drunk, says *Virgil* (*Eclog.* 6.) and loaded more with Wine than Years, he usually walk'd with *Satyrs* along with him, who honour'd him, and call'd him their Father; and took care of him in the Accidents that happen'd to him when he was drunk. He always stay'd where he met with good Wine.

II. He was once taken at a Fountain, where a great deal of Wine had been pour'd in on purpose. *Silenus* took care to stop there; the *Phrygians* seiz'd him, and carried him to *Midas* their King, says *Ovid* (*Metam.* 11.)

- - - - - *Titubantem annisque meroque*
Ruricolæ cepere Phryges, vinctumque coronis
Ad regem duxere Midam.

III. *Plato*, *Xenophon* (*Sympos.*) and others after them, say, that *Socrates* was like *Silenus*, that he was flat-nos'd, bald, and had his Eyes deep set in his Head, like him. But the Marbles, and other Monuments, do not always represent him in the same manner, as we have often observ'd. It is said, that he was the In-ventor of the Flute with several Pipes. Here he is laid down, ³ and leaning upon 3

a great Bottle full of Wine, holding his right Hand upon a Pot, he hath under
 4 him a Skin of some Beast, and wears a common *Bacchic* Crown. In the next I-
 mage ⁴ he lies down in the same manner, holds a Cup in his Hand, and calls a
Faunus or Satyr, who blows the Fire, and makes the Pot boil. He is not bald
 in this Image, and some others: but he is very much so in those which follow;
 one represents him short in Stature, and so drunk that he knows not what he
 5 does. He has a frightful look, and lifts up his two Arms ⁵ towards the Sky.
 6 His bald Head which comes next, ⁶ is exactly like *Socrates's*, excepting the Sa-
 7 tyr's Ears, which he has in this as well as in the following one, where ⁷ he is so
 bald, that the Hair does not appear till almost the nape of the Neck. The two
 8, 9 following Busts ^{8, 9} represent him likewise flat-nos'd, bald, with his Head adorn'd
 with Vine-branches and Ivy-berries, and a Beard with several Twists. We have
 10 here one ¹⁰ whom we may immediately discover by his bald Head, his great Fore-
 head, and his flat Nose. What he has in his left Hand, cannot be explain'd.

We must not omit taking notice of the *Silenus* which *Flaminius Vacca* describes;
 but he is mistaken when he takes him for *Diogenes*. Upon a Marble Vessel
 found near St. Gregory at Rome, was a Bass-Relief, in which was a very old Man ly-
 ing in a Cradle that had Handles. Little Boys carried him about and rock'd him.
 The honest old Man laugh'd, and was pleas'd with the Children at play. An In-
 scription underneath ran in these Terms: *They carry me in my old Age*. This
 is like what *Virgil* says (*Eclog. 6.*) that some little Boys seeing *Silenus* lain down and
 drunk, made Ropes of the Garlands which fell from *Silenus's* Head, and bound
 the poor Man. *Ægle*, the handsomest of the *Naiades*, join'd them, and painted
Silenus's Temples with the Juice of Mulberries. Honest *Silenus* fell a laughing,
 and desir'd them to loose him.

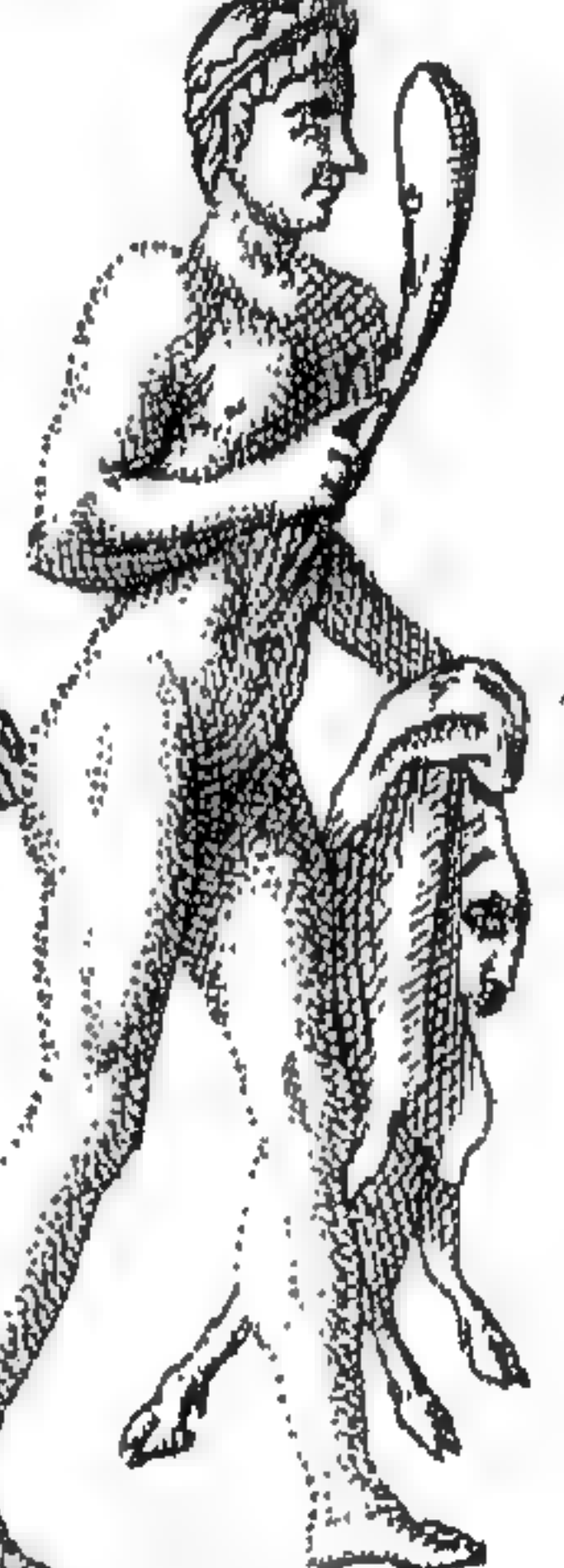
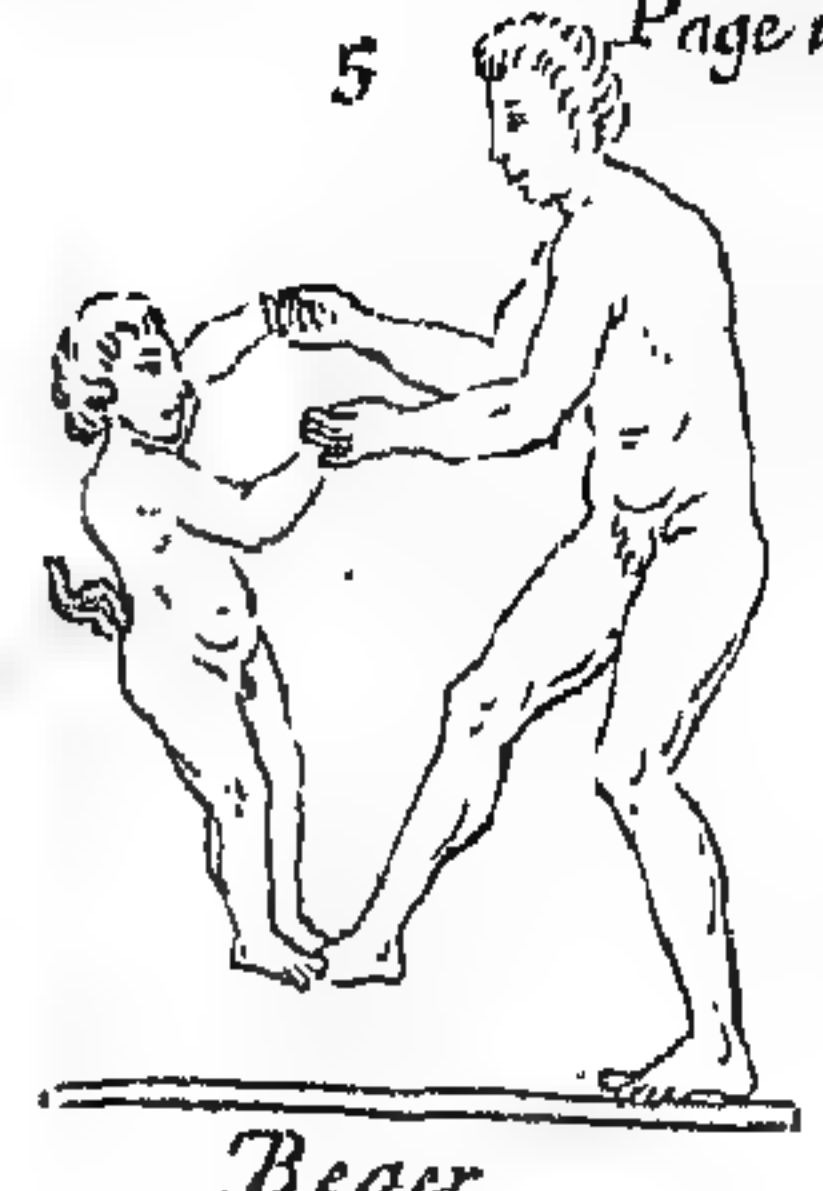
C H A P. XXV.

I. *The Origin of the Fauni; taken for the same with the Pans.* II. *Images of the Fauni.* III. *The Satyr's Dance was call'd Sicinnis.* IV. *Some singular Monuments of the Fauni; also other Bacchic Figures.*

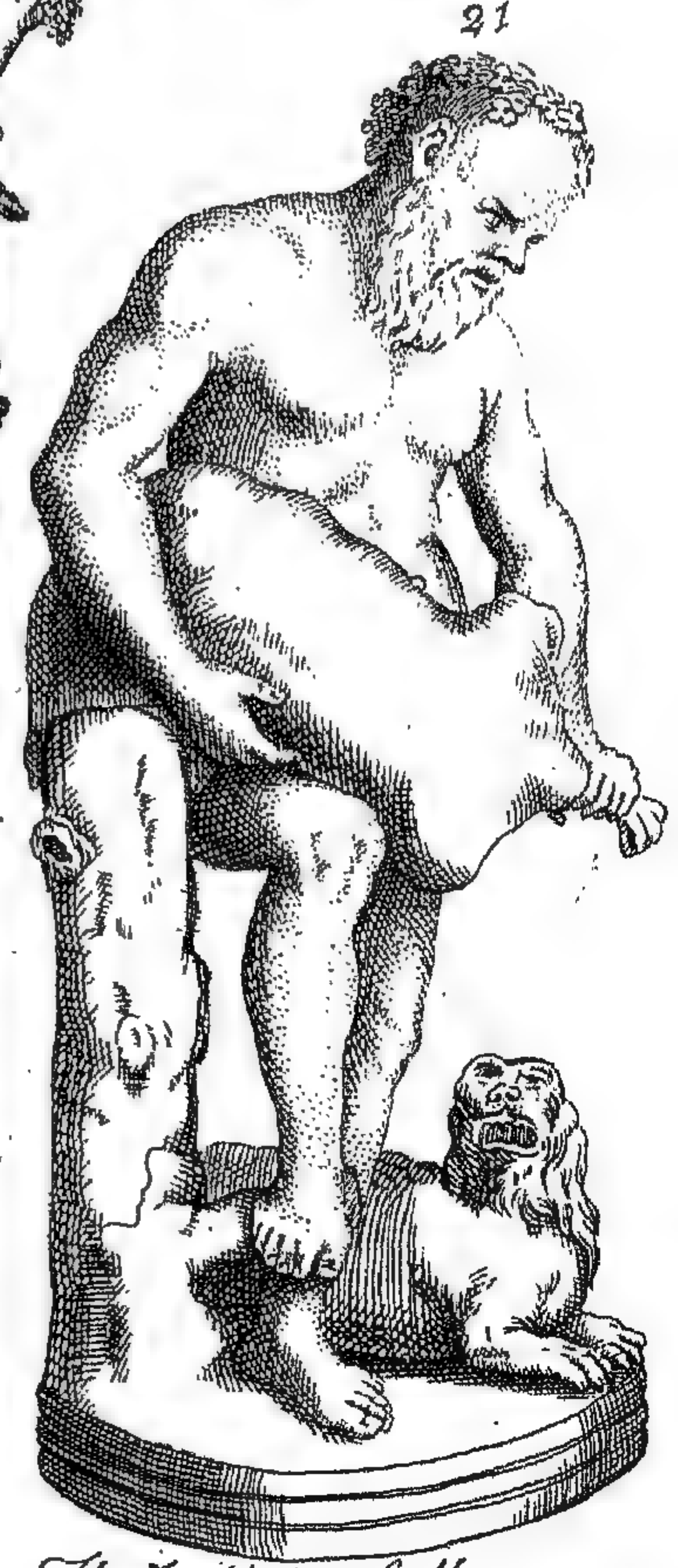
I. **L**ET us come to the *Fauni*, the rustick Gods, who inhabited the Fields and
 Forests. Their Father, and the Author of their Race, was *Faunus*, the
 Son of *Picus*, the King of the *Latins*. It is this *Faunus* who introduc'd Reli-
 gion and the Worship of the Gods into *Italy*. If the *Fauni* mention'd by the
 Poets were his Descendants, they had very much degenerated from the Form of
 their Ancestor, who, in all likelihood, was perfectly human; whereas the *Fauni*,
 according to the Poets, had the Horns of a She or He-goat, and the Figure of a
 Goat from the Girdle downwards, like the Satyrs, the *Pans*, and the *Silvani*.
 Which makes several Learned Men take all these Monsters for the same. The
Pans were the same with the *Fauni*; to confirm which, this Verse of *Horace* is
 alledg'd, who speaking, as is thought, of *Pan*, says (*Od. lib. 1. 17.*)

*Velox amœnum sæpe Lucretilem
 Mutat Lyceo Faunus.*

There are other Passages of Authors which prove that *Pan* and *Faunus* were the
 same: it is even pretended that *Pan* and *Faunus* were really the same Name.
Pan is the Greek Name of that God, to which the *Latins* join'd the Aspirate
 and



ΚΑΛΙΜΑΧΟΣ ΕΠΙΟΙΕΙ Fontanini



and made it *Pban*, and afterwards *Phaunus*, or *Faunus*. Tho', according to the Ancients, the *Fauni*, as well as the Satyrs, had the Horns and Feet of the Goat, yet the Moderns have brought in a Custom to take those for *Fauni*, whom the Marbles and ancient Monuments represent without Goat's Horns and Feet, and with the whole human Form, excepting the Tail and the pointed Ears, tho' in reality there is no more reason to take them for *Fauni* than Satyrs. The more knowing Antiquaries have already perceiv'd this Mistake; and for that reason they often place over the Head of these Figures, A *Faunus* or *Satyr*, to signify that it is either the one or the other, without being able to affirm which of the two it is. *Pan* had likewise the Goat's Horns and Feet; and yet the ancient Monuments represent him sometimes in an entire human Form. *Silvanus* was horn'd in the same manner, and had Goat's Feet. In short, tho' at the bottom, the Satyrs, *Fauni*, *Pans*, and *Silvani*, were all the same, yet they were distinguish'd in the common Worship, as we have seen in the case of other Deities, who differ'd only in Name, and yet were distinguish'd in Worship.

II. The first ¹ which we give has the whole human Form, except the Tail and the Ears, as all that follow have. He stretches out his right Arm, upon which is the Skin of a Tyger, or a Panther. In the other Hand he holds a Shepherd's Staff; such an one as we often see *Bacchus's* Ministers have. A Tyger that walks before him seems to wait his Orders. The next ² walks along, and stretches out his Hand a little less forwards than the other, and carries a Shepherd's Crook in the same manner. Another *Faunus*, ³ who has the Skin of a Beast upon his Shoulders, is playing I know not, what Sport before a Mask plac'd upon a Pedestal: his *Thyrusus* stands against a Vine. Another ⁴ who dances, plays upon the *Crotala*, Instruments peculiar to the *Bacchic* Troop. These Instruments were us'd upon the Theatres, where People often put on the Shape of *Fauni* and *Satyrs*. He ⁵ who comes afterwards, is teaching a little Child, who is also a *Faunus*, to play some Part upon the Theatre: another ⁶ is making much of an Animal, which seems to be a She-fawn. The next ⁷ has the *Thyrusus* placed near him, and holds a Mask. The *Satyrs* and *Fauni* appear'd often upon the Theatre, particularly in the Satyrick Scene.

The *Fauni* were Ravishers of Nymphs. Here is one ⁸ who is carrying away a Nymph, or *Dryas*, upon one of his Shoulders. In his left hand he holds a thick crooked Staff. We see only half his Body. The Grifon's great Foot, upon which he stands, and out of which large Leaves grow, is there only to serve for a Basis. Another old *Faunus* ⁹ holds a Goat by the Beard. Whoever pleases may explain this Image, and find out the Allegory if he can.

III. The *Fauni* and Satyrs were great Jumpers and Dancers. One which is exhibited here ¹⁰ seems to be in a great Agitation. *Beger*, who publish'd this Figure, taken from the *Brandebourg* Cabinet, is of opinion that these great Leaps and Motions signify the Dance, which was call'd the Satyrick Dance, or *Sicinnis*, of which *Athenæus* speaks in these Words: *The Satyrick Dance* (says he) *is call'd Sicinnis, according to Aristotle in his eighth Book of Choirs, and the Satyrs are call'd Sicinnists.* Scamon, in his first Book of Inventions, says that *Sicinnis* is so nam'd *απο το τελεσθαι, from the great Agitation or Motion that is made in dancing.* This Satyr, or *Faunus*, holds in his left Hand a *Thyrusus* lifted up in the Air, and in his right, a Cup; all his right Arm is cover'd with a Tyger's Skin. We do not well know what that Staff at his Feet signifies, the end of which is a Bird's Head. One who laughs ¹¹ with his Mouth wide open, verifies the Epithet of Laughers, which *Horace* gives the Satyrs. The other ¹² *Faunus* crown'd with Ivy, has his Goat's Feet knotted before. This way of knotting the Feet of Beasts, is thus express'd in two Verses of *Claudian*,

----- *Quem Parthica vela*
Tigris & auratos in nodum colligit unguis.

13 Another *Faunus* ¹³ with his Hair uncomb'd, has before him a Flute of *Pan*, and other Instruments which are not easily known.

14 IV. The next *Faunus* ¹⁴ is crown'd in an unusual manner, and holds a Club in his right Hand, and a Goat's Skin in his left. He seems to be going to some Execution, with his Club lifted up, as if he would knock some Body down. He is follow'd by three *Bacchantes*, the first of which holds an Ox's Horn. We have already said several times, that these Horns serv'd for Cups, not only in the *Bacchic* Mysteries, but likewise in common use, as we shall see hereafter. The second holds a Flower, and the next has nothing in her Hands. All three have their Heads dress'd in an extraordinary manner, their Hair being in long Twists, the common Head-dress in *Hetruscan* Monuments, as we shall see when we come to the *Mausoleums*. This Monument was found at *Horta*, a Town of old *Hetruria*, and publish'd by the learned *Fontanini*, Prelate of the Court of *Rome*. *Calimachus* the Sculptor is the Author of it, as the Inscription shews. The Head of
 15 the *Satyress*, or *Sbe-Faunus*, that follows, ¹⁵ is known by her large Goat's Ears:
 16 her Goat's Feet are knotted before, like several others. The two next ¹⁶ are
 teaching little Children, who are perhaps *Fauni* too, to jump and dance. One
 17 of them ¹⁷ shews a little Boy a bunch of Grapes, which she holds up high to
 make him jump to catch it.

We have seen in one Part of the Plate a *Faunus* going to some Expedition, follow'd by three Nymphs or *Bacchantes*. Here is an Image pretty much like it.
 18 The Man ¹⁸ who goes before the three Nymphs is well cloath'd and shod, contrary to the Custom of the *Bacchantes*, the *Fauni*, and the *Satyrs*. He has a long Beard and curl'd Hair, and holds a *Thyrsus* in his left Hand. The *Bacchans* who follows holds Kernels, or other Fruit, in a Flappet of her Gown: the two next hold one another by the Hand. To these *Bacchic* Figures we add a *Bac-*
 19 *chans*, or *Bacchus* himself, ¹⁹ who holds in one Hand a bunch of Grapes, and in
 20 the other a Cup, not unlike our Glasses for Shape. A *Bacchans* ²⁰ leaning upon
 the Trunk of a Tree, which is surrounded by a Serpent, holds a bunch of Grapes
 21 in her left Hand. After this comes honest *Silenus*, ²¹ who holds a Vessel full of
 Wine; at his Feet is a Lion, who seems to be begging some drops of his Liquor.

Among these Rustick Gods, they reckon'd likewise those who were call'd *Ephialtæ*, or *Ephialtæ*, and *Hyphialtæ*, and by the *Latins*, *Incubi* and *Succubi*: they were a kind of Dreams, which those profane People turn'd into Gods.

C H A P. XXVI.

I. Mythologists differ about the Origin of Pan. II. Pan in Love with Echo, and after with Syrinx. III. Images of Pan. IV. The Figure of the Tityri.

I. **T**HE *Pans*, as we said before, are the same in reality with the *Fauni* and *Satyrs*: there are but few of them upon the Marbles, at least they cannot be distinguish'd from the others. But we meet pretty frequently with the Principal among them, who is *Pan*, the God of the Shepherds, the Hunters, and all the Country People; he is known by certain Symbols. There are so many different Opinions of his Origin, that hardly any one Author agrees with another upon that Point. *Herodotus*, (in his *Euterpe*) says, that he was the Son of *Mer-*



Mercury and *Penelope*. It is said that *Mercury* turn'd himself into a Goat to get to *Penelope*, and that for this Reason the God *Pan* has Goat's Horns and Feet. *Homer*, who in his Hymns makes him likewise the Son of *Mercury*, does not give us the Name of his Mother. *Duris* the *Samian* relates, that *Penelope* was the Mother of *Pan*, that all those who courted her during *Ulysses's* Absence were his Fathers, and that it was for this Reason that he was called *πᾶν*, which signifies *All*, because he was the Son of all those. According to *Epimenides*, *Pan* and *Arcas* were Twin-Brothers, the Sons of *Jupiter* and *Calisto*. His Father, says another, was *Jupiter*, and his Mother *Hybris*, which signifies Injury and Outrage. Another makes him the Son of *Jupiter* and the Nymph *Oeneis*: Others, the Son of *Ulysses* and *Penelope*. Some say he was the Son of *Aër* and a *Nereid*. His Father and Mother were *Coelus* and *Terra*, according to others. He was educated by Nymphs, but chiefly by one among them nam'd *Sinoë*. *Herodotus* says that he was pictur'd with the Head and Face of a She or He-goat, and with the Feet of the same Animal: We have not as yet seen him in that Shape upon any Monument. He whom *Herodotus* (2. 46.) describes in that manner, is, without doubt, *Mendes* the God of the *Egyptians*. He is generally represented very ugly, his Hair and Beard rough and nasty, with Goat's Horns upon his Head, and the Body of the same Animal from the Girdle downwards. He differs in nothing from a *Satyr* or a *Faunus*, and perhaps that is often taken for a *Satyr* which really represents the God *Pan*. We see him holding a Crook, or Staff crooked at one end, as God of the Shepherds; and a Flute with many Pipes, which, upon that account, is call'd *Pan's* Flute. He is likewise thought to be the God of the Hunters, who went among the Hunters with the *Dryades* and *Hamadryades*; which favours the Opinion of those who take *Pan* to be the same with *Silvanus*. He and his Companions were of *Bacchus's* Troop, as well as the *Satyrs*. He follow'd him in his *Indian* Expedition. It was he who chang'd the Name of *Iberia* into that of *Spain*, as they say who see the Affinity between *Pan* and *Hispania*.

II. The Mythologists say that he was at first in Love with the Nymph *Echo*, and that he had a Daughter by her whom he called *Irynx*. He was afterwards in Love with the Nymph *Syrinx*, who was turn'd into a Reed: This happen'd after she had fought with *Cupid*, for being worsted, she was forc'd to submit to the Laws of the Conqueror. *Syrinx* being thus chang'd into a Reed, *Pan* made a Flute of several Reeds, which was afterwards call'd *Syrinx*, or *Pan's* Flute.

I do not know how three Heads of *Silenus* came into this Plate, ^{1, 2, 3}. The PLATE
Worship of *Silenus* was establish'd in several Places, particularly in the Cities of LXXXII.
Greece and the East. These Heads have nothing very remarkable in them. Let ^{1, 2, 3,}
us proceed to the God *Pan*, who is the Subject of this Chapter.

III. The God *Pan* is usually represented with the Horns, Ears, and Legs of a Goat; when he is pictur'd thus, we can hardly distinguish him for a *Satyr*: We see him likewise sometimes in an human Shape. Such an one is the first ⁴ which we exhibit, which learned Men take for the God *Pan*, with the Nymph *Syrinx*. *Pan's* Flute hung upon a Tree hard by, is one of his Symbols. It is true, this God has neither the Horns nor Feet of the Goat, but only the pointed Ears: But the Sculptors and Gravers, who sometimes give the whole human Form to the *Satyrs* and *Silvani*, do the same to the God *Pan*. Near *Syrinx*, a little *Faunus* carries a Basket full of Grapes, and over it there is a Butterfly, the Symbol of the Soul. The next Image ⁵ is of *Pan*, exactly like a *Satyr*, he is leading *Bacchus* mounted upon a Goat. *Pan* holds a Club in his right Hand. The *Pans*, as well as the *Satyrs* and *Fauni*, are of the *Bacchic* Troop. The two Heads ⁶ which come

come next, given by M. *de la Chaussée*, may be the Heads of *Pan* and *Syrinx*,
 7 tho' they may be taken likewise for *Fauni*. The other ⁷ is more certainly *Pan's*:
 It has all his Symbols, together with the Flute and the Shepherd's Staff. The next
 8 Medal ⁸ represents *Pan's* Head, and on the Reverse a Grifon, with this Inscript-
 tion, *PAN*, which signifies *Panormus* or *Palermo*; and upon the account of this
 abbreviated Word *Pan*, they put *Pan's* Head here: This playing upon Words is
 often to be met with upon Medals. In that of *C. Panfa*, the bare Sound of that
 Name was the Occasion of *Pan's* Name being put there. These Allusions are so
 frequent upon Medals, that we cannot be allow'd to doubt of this. *Pan* is re-
 presented in whole length in a Medal of *Panopolis*, a City of *Egypt*; he holds a
 Shepherd's Crook in his left Hand, and in his right the Flower of *Lotus*.

IV. It is thought that the two next Figures belonging to the *Brandebourg* Ca-
 9 binet⁹, are two *Tityri*. *Strabo* (*lib.* 3. § 10.) and other Authors admit *Tityri*
 into the *Bacchic* Troop. If there are not certain Proofs that these are true *Ti-*
tyri, there are Conjectures strong enough to persuade one of it. It cannot be de-
 nied that they are of *Bacchus's* Troop; the Skins of Beasts which they have, the
 Dancing, the Instruments, in short a certain *Bacchic* Air will not allow us to
 doubt of it. They are neither *Fauni*, nor *Satyrs*, nor *Pans*. They are Play-
 ers upon the Flute, as the *Tityri* certainly were. He who appears entire plays
 at the same time upon two Flutes, and strikes his Feet upon another Instrument,
 which they call'd *Scabilla* or *Crapezia*. The other, of whom we see no more than
 half, walks upon little Globules like Apples: Some Writers have thought that they
 were Grape-stones; but they are too big for that. I should rather think they are
 little Balls of Stone or Wood, upon which he walks to make a certain Noise with
 his Feet, as his Companion does with the Instrument call'd *Scabilla*.

C H A P. XXVII.

I. *The Origin of Silvanus; he is taken both for Pan and Faunus.* II. *Represented in two different ways.* III. *Images of Silvanus in a human Figure.* IV. *Images of Silvanus in the Form of Pan.*

I. **T**HE Origin of *Silvanus* is very obscure; some holding him to be the
 Son of *Faunus*, and others of *Saturn*. He was the God of the Forests,
 Mountains, and Shepherds, and tho' scarce known to the *Greeks*, yet very fa-
 mous with the *Latins*. It may perhaps be said, that he was known to the
Greeks by the Name of *Pan*, which is the same with *Silvanus*. The Author of
 the Origin of the *Romans* says, many are of Opinion that *Silvanus* is the same
 with *Faunus*, and that he borrow'd his Name from *Silvis*, Forests, where he
 goes through untrodden Paths; and that others take him for *Pan*. *Plutarch*
 tells us, that *Silvanus* is the same that the *Greeks* call *Ægipan*, which,
 according to the Etymology of the Word, signifies *Pan-Goat*. The
 same Author, in the place just cited, after *Aristides* the *Milesian*, says, that he
 was the Son of *Valerius* by his Daughter *Valeria Tusculanaria*. *Pliny* also makes
 mention of the *Ægipanes* as the same with the *Silvani*. So that tho' the
Latins worshipp'd *Pan* and *Silvanus* as two Deities, yet *Silvanus* was not the on-
 ly one they paid different Honours to under different Names:

II. We find him represented sometimes as *Pan* with Horns, and half the Body
 of a Goat, and sometimes under a human Form. Nor were these two different
 Forms



A. LVCTATIVS A. F. MENS
SILVANO
D. D.

Boissard



SILVANO LITTORALI ET MUSAE
LACHEIS

Boissard



La Chauffe



La Chauffe



La Chauffe



Boissard



HORTORVM CVSTODI VIGILI
CONSERVATORI PROPAGINIS
VILLI CORVM

Boissard

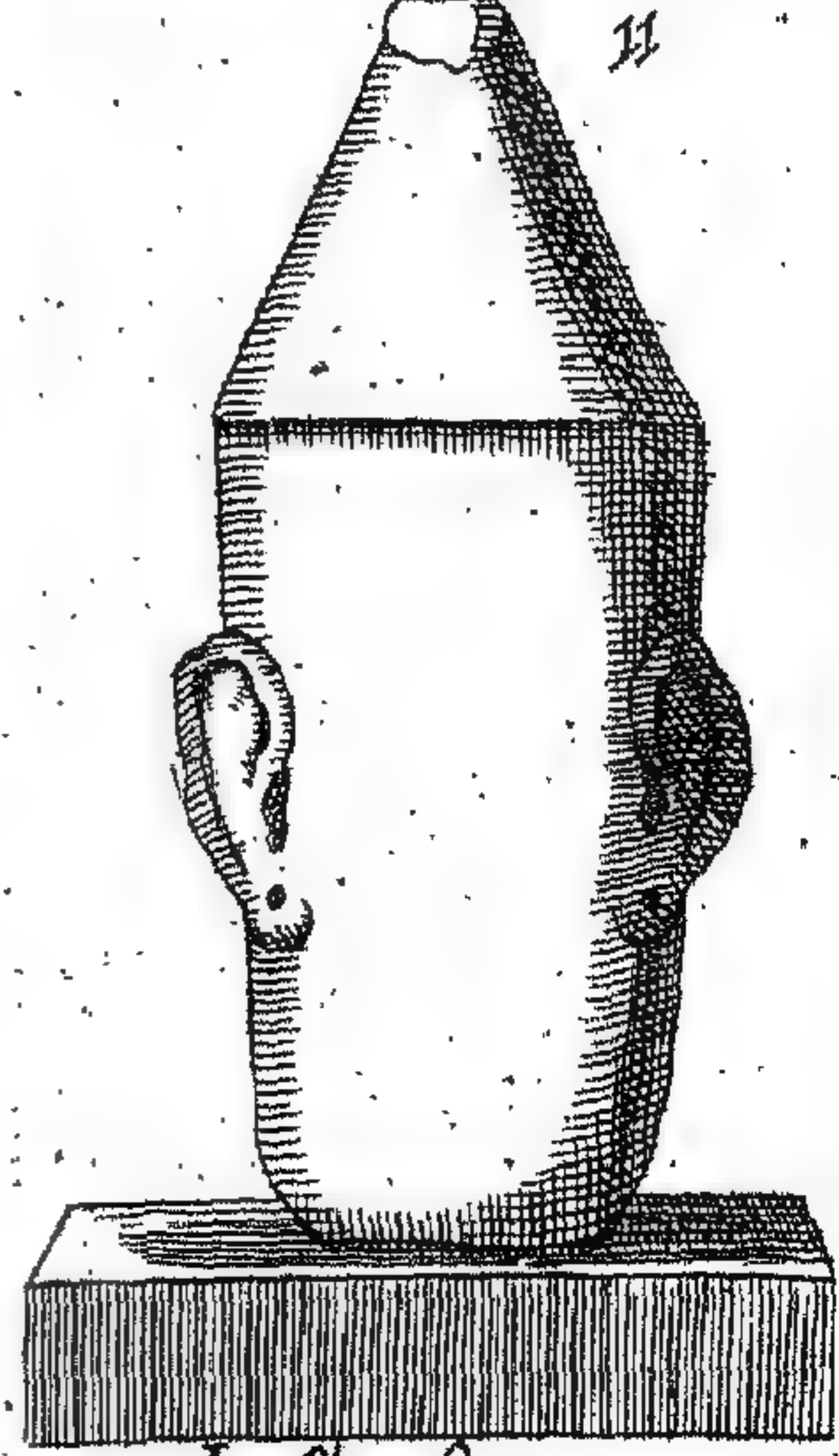


ΙΟΥΦΑΛΛΩΙ ΚΟΡΥΝΗΦΟΡΩΙ
ΚΗΠΟΦΥΛΑΚΙ ΚΛΕΠΤΟΜΑΣΤΗΙ
ΕΥΕΡΕΣΙΑΣ ΚΑΙ ΕΥΔΟΚΙΑΣ ΧΑΡΙΝ
ΛΑΜΦΑΧΙΩΝ ΚΟΙΝΩΝΙΑ

Boissard



Boissard



La Chausse

Forms given him at the Pleasure only of Sculptors; because it appears unquestionably from the Monuments we shall give of him, that he was worshipped these two ways. The Antients tell us he always carried a Cypress-branch, and that out of Affection for a Youth named *Cyparissus*, who was metamorphos'd afterwards into a Tree of that Name. We indeed frequently see him with some sort of Branch, but of what Tree it is, is not always easy to distinguish; tho' in many Monuments we may plainly discern it to be the Branch of a Pine-tree.

III. Such is the Image ¹⁰ we here give, where *Silvanus*, under a human Form, 10 but very rustick, holds in one Hand a Pine-branch, upon which is an Apple of the same Tree: In the other Hand is a Hedging-bill, representing a rural God. *Thomassini* was of Opinion, that the Branch and Fruit were both of a Cypress-tree; but he was very plainly confuted by *Beger*. The Fruit upon this Branch is without all doubt a Pine-apple: But they are more plainly discover'd to be both the Branch and Fruit of a Pine-tree in some following Monuments. *Silvanus* is represented with a Crown upon his Head; and besides him are seen all the Preparations for a Sacrifice going to be offer'd to him; as, an Altar flaming, a Musician playing upon two Flutes, and near the Altar another, who seems ready to do the Office of the Priest, with another Minister holding in his Hand an Apple. On the other side of *Silvanus* is the Sacrificer holding a Hog bound about the Middle; a Ceremony used in such Sacrifices: There is also another with something upon his Head not easy to distinguish. *Thomassini* fancies he saw many other Things there, which no Body besides himself could ever find out.

Here again is *Silvanus* ¹¹ holding in his right Hand a Hedging-Bill, and in his 11 left a Branch of a Tree, with a Dog at his Feet; all Signs of the God of Forests and Flocks. In this Image of him he is naked; but in the next ¹² he is re- 12 presented cloathed in a rustick Habit coming down to his Knees. He is plac'd between two Trees, as God of the Forests, and holds in his right Hand a Bill resembling a Rule, and in his left a crooked Staff, such as the *Satyrs*, *Fauni*, and *Pans* are seen withal. Beside him is an Altar flaming, which is a thing commonly seen amongst Figures of the Gods.

The last *Silvanus* ¹³ in this Plate is represented under a human Form, there 13 are four Figures exhibited here. It is a Pavement of *Mosaick* Work found at *Lions* in 1670; at one Extremity of which is *Silvanus* holding a Branch in his left Hand, and extending his right towards a *Hermes* at the other Extreme. He is half naked, and crown'd with Leaves; but of what Tree is not easy to discover. This *Hermes* is also crown'd with Leaves, but exhibits nothing below the Shoulders, the rest of his Body, according to Custom, terminating in a Column, decreasing to the Basis. Between these two are *Cupid* and the God *Pan*, in the Posture of Wrestlers going to engage, as will be seen in the Chapter of Wrestlers. We have above seen *Pan* (who is also taken for *Silvanus*) wrestling with *Cupid*.

IV. All the *Silvani* already given have a human Form: I shall now PLATE shew you one under the Form of a *Pan*, viz. with Horns, Ears, and LXXXIII half the Body of a Goat from the Waste downward, and that not only taken from some particular Gems or Medals, but from considerable publick Monuments. *Silvanus* ¹ is here represented sitting upon a Clod of Earth, and 1 crown'd with Ivy, yet so as that the Horns pass through it. In his left Hand is a Pine-branch with Apples upon it; from whence, and from what has been said before, it is sufficiently proved that the Pine was a favourite Tree of this God. *Silvanus* reaches forth his right Hand to a Nymph set over-against him under a Pine-tree: If the Inscription did not inform us that she was one of the *Muses*, I

should have taken her for a *Dryad*; for she has none of the Marks or Characters to denote her a *Muse*: There is also a *Cupid* leaning on her Knees. It was *Laches* that dedicated this Marble with the Inscription to *Silvanus*, surnamed *Littoralis*, which makes it probable that he was worship'd in this Form upon the Sea-shore.

- 2 The second Representation² exhibits our *Silvan* Deity two ways; the one under the Form of a *Hermes*, where nothing is seen but the Head, and half the Body without Arms, the rest terminating in a Pillar decreasing in thickness to the Base: He has here the Ears of a Goat, and a Crown of Leaves and Pine-apples upon his Head; which is so large, that if he had Horns, they could not possibly be discover'd. The same *Silvanus* is represented again in the same Print sitting down under a Pine-tree. Here he has Horns, but very short, as also the Ears; Legs and Feet of a Goat. He has also a *Cupid* upon his Shoulders, that seems to caress him. Behind him is a Flute of *Pan's* with many Pipes, and at his Feet two others of great length. Besides the *Cupid* upon the Shoulders of *Silvanus*, there is also another at the Foot of the *Hermes*, making a Sign to *Silvanus*, who seems to offer him a Branch; of what Tree we do not know. The Inscription proves it to be the God *Silvanus*. The Name of him that erected this Stone is *Quintus Lucatius*.

C H A P. XXVIII.

- I. The Origin of Priapus. II. He was the God and Guardian of Orchards.
III. His different Images. IV. An Ass sacrificed to him.

I. **P**R^IAPUS is said to be the Son of *Bacchus*, and of a Nymph call'd *Naiades*: Some will have *Chione* to be his Mother, and others make him the Son of *Adonis* and *Venus*. It is reported of *Juno*, that being jealous of *Venus*, and counterfeiting a Midwife, she gave the Child some distorted Turn, that made it deform'd. He was brought up at *Lampsacus*, and from thence afterwards driven by the Inhabitants, for being too agreeable to their Wives. That however hindred not the *Lampsaceni* from paying *Priapus* religious Honour, as will be shew'd by and by.

II. He was the God of the Gardens, and was believ'd to be both the Giver and Preserver of the Fruit; for which reason his Statue was every where found, not only in the Kitchen-Gardens, but also in those design'd only for Pleasure, and which produc'd no sort of Fruit; as may be seen in those Verses of *Martial*, where bantering those that had their Country-houses without Gardens, Orchards or Pastures, he says that neither they, nor *Priapus* at their Country-house, had any thing in their Gardens they need fear stealing; and then asks them whether that deserv'd the Name of a Country-house, whither they are forced to bring from the City, Supplies of Herbs, Eggs, Fowls, Fruit, Cheese and Wine:

*At tu sub urbe possides famem mundam
Et turre ab alta prospicis meras laurus,
Furemque Priapo non timente securus;
Piclamque portas otiosus ad villam*

Olus, ova, pullos, poma, caseum, mustum.

Rus hoc vocari debet, an domus longe?

III. He is for the most part represented in the Form of *Hermes*, as in this Figure³, where he has the Horns of a Goat like the God *Pan*: Behind the Horns he has also on his Head another Ornament, not elsewhere observ'd. The next⁴ holds a *Thyrus*; and the following Figure⁵ has a Crown of Vine Leaves on, and Ears of a Goat, with a Cloak (*Pallium*) or Mantle upon his Shoulders, which notwithstanding does not conceal his Nakedness. On each side of him is a Woman putting up their Addresses to him, as is signified by the lifting up of their Hands. There are also seen, on each side the Head, Sickles, Instruments for Harvest; for which reason the Inscription stiles him the Keeper of the Gardens, and Preserver of the Husbandry. Here we have him again in the Form of *Hermes*⁶, taken from a Roman Marble: It is a Vow of the City of *Lampsacus*, as the Greek Inscription intimates. In this, as well as in the foregoing, he has the Ears of a Goat. He has no Crown; but then he has a kind of Collar (*torquis*) or Necklace, made of Laurel-leaves, and below this something resembling a Chain of Jewels: His Cloak (*pallium*) or Mantle, notch'd about the Skirt, does not hide his Nakedness. Towards the Head, on one side, there is a Club, and on the other, a Sickle for cutting down the Corn. Below these are two Baskets of Fruits; and lower yet, two great Knives for Gardening; and below all, two As's Heads; the whole rang'd on the right and left side: The Club is design'd to drive away the Thieves with, the Sickle to reap the Corn, and the Baskets to receive the Fruit; with which they are indeed filled: The two As's Heads, denote the Usefulness of that Creature for Gardening and Husbandry; or perhaps they are the Heads of two Asses sacrific'd to *Priapus* by the *Lampsaceni*; for that Animal was the Favourite of *Priapus*, and was offer'd to him in sacrifice, as shall be shewn afterwards. The Inscription calls him *Ithyphallus*, a Name given by the *Greeks* and *Aegyptians* to *Priapus*: It also stiles him *κόρυμφόρον*, or Club-carrier, if I may so say; which is the Reason he is describ'd with a Club, as the Keeper of the Gardens, and Driver away of Thieves: The Epithets of *κηποφύλακος* and *κλεπτομάστικος*, Keeper of the Gardens, and Scourge of Thieves, are again express'd in the Inscription upon the whole Figure design'd by the *Lampsaceni* as a Memorial of some Benefits receiv'd, and in Testimony of their Gratitude for them. A Woman sacrificing to *Priapus*⁷ upon a Column, points with one Hand at an Altar flaming, and holds in the other a Bason, full of little Instruments, not easily known. The following *Priapus*⁸ is crown'd by a *Cupid* carrying a Palm.

IV. We come now to the grand Solemnity of *Priapus*,⁹ celebrated by the Women: the Principal of them, which probably is the Priestess, sprinkles *Priapus* with Water: Others offer him Baskets of Fruit, and Vessels full of Wine, whilst some seem to dance and play upon a sort of Instrument not unlike a Hoop: two others play upon the double Flute; another holds a Cistern; and another, dress'd like a *Bacchanalian*, carries a Child upon her Shoulders: four others are busied in sacrificing an As, one of which, doing the Office of Sacrificer, has by her side a Case of many Knives. The As is now slain, and the Blood flows copiously from the Wound into a Bason. The As is bound by the Middle with a Cord, after the manner of Victims. This great Bass Relief is a silent History, which nevertheless better represents the Solemnity of *Priapus*, and more particularly, than can be describ'd in Words.

He is also represented as a little Child¹⁰ playing on certain Instruments, call'd *Crotala*, or Cymbals, where he is also seen dancing and skipping. *Lucian* tells us, *Mars* taught *Priapus* to dance, before he instructed him in the Art of War. And,

And because *Mars* was qualified for both, *Homer* calls him ἀγίτωρ, nimble of Foot; and *Lycophron* ὀρχηστής, Dancer. The following Figure ¹¹ belongs also to *Priapus*. It is a long Vessel terminating almost like a Cone, and has in the middle of it two Ears of a Man, well made.

V. Monstruosas alias profanorum impurorumque hominum imagines oculis castis subicere non licet, quamvis illæ magno numero in Musæis variis compareant. Una ex imaginibus à clarissimo viro Cauceo publicatis, protomen exhibet hominis, cui vultus loco phallus apponitur seu ithyphallus, coronaque galli gallinacei cristæ similis, cum inscriptione græca σωτηρ κόσμου, *servator mundi*. Alii interdum phalli alati exhibentur cum inferioribus tantum viri partibus, cruribus clunibusque. Alius similiter phallus alatus a Cauceo emissus feræ cujusdam posterioribus partibus hæret. Turpissima Priaporum schemata exhibet etiam Begerus in Thesauro, ubi Priapi ipsius protome phallis onusta cernitur, cum inscriptione τῷ τῆς γενέσεως ποιμένι, *generationis pastori*. Spurcissimus alius est & infami τῶν αἰδοίων ἐγέρσει execrandus, qui galli gallinacei cristam barbamque habet, ac marsupium manu tenet, ideoque Mercurius Priapus potest dici. Sæpe Priapus canistrum fructibus plenum phallo impositum habet.

Hæ phallorum expressæ formæ in Ægypto primum in honorem Isidis & Osiridis confectæ sunt, ut docet Plutarchus in Iside et Osiride. Phallorum magnum in Ægypto ritum describit Herodotus in Euterpe c. 49. & 50. Hunc ritum Græcos ob Ægyptiis mutuatos esse testificatur; imo jam ab antiquissimis temporibus ex Ægypto in Græciam a Melampo translata fuisse phalli pompam idem ipse Herodotus narrat. Apud Diodorum lib. 1. p. 19. legitur Isidem Osiridis pudendorum imaginem divino cultu honestasse, ex quo orta videtur phalli institutio, solemnitas & pompa. Hosce ritus Clemens Alexandrinus, Gregorius Nazianzenus & Theodoretus, ut impurissimas religionis prophanæ superstitiones derideant & sugillant, in medium afferunt.

Romani quoque ceu numen quoddam præcipuum τὸ αἰδοῖον vel πῶδιον fascinum venerabantur; quodque prodigii & monstri simile est, virginibus præsertim Vestalibus hujusmodi cultum committebant; apud eosque talia τῶν φάλλων schemata velut crepundia & amuleta, e collo puerorum & infantium pendebant. Idipsum in curribus triumphalibus ad tutelam & præsidium Imperatores gestare solebant; qua de re disertè Plinius l. 28. c. 5. *Illos infantes religione tutatur & fascinus; Imperatorum quoque non solum infantium custos; qui Deus inter sacra Romana a Vestalibus colitur, & currus triumphantium subitus pendens defendit, medicus invidiæ.* Varro de Ling. Lat. l. 6. paulo ante finem sic loquitur: *Pueris turpicula res in collo quædam suspenditur, ne quid obsit bonæ scævæ causæ.*

C H A P. XXIX.

I. Vertumnus a Rustick God surprises the Goddess Pomona. II. His different Images.

I. **T**HIS God is an *Hetruscan*, and had Altars in *Italy*, and by some is thought to be the same with *Janus*. He was honoured as God of the Fruits and Harvests. It is reported of him, that to obtain the Goddess *Pomona*, he assumed the Form of an old Woman, and by that means enjoy'd her. *Ovid* describes him under various Forms; sometimes in the rustick Dress of a Reaper, and carrying large Baskets of Corn; sometimes crowned with Hay and Grass; now as one going to Mow, and now to till the Ground; now as a Vine-dresser, now a Soldier, and now again a Fisher, which he thus expresses:

*O quoties habitu duri messoris aristas
Corbe tulit, verique fuit messoris imago!
Tempora sæpe gerens faeno religata recenti
Defectum poterat gramen versare videri:
Sæpe manu stimulos rigida portabat, ut illum
Furasses fessos modo discinxisse juvencos:
Falce data frondator erat vitisque putator;
Induerat scalas, lecturum poma putares;
Miles erat gladio, piscator arundine sumpta.*

Not-



Beger



M. de Peiresk



Bonanni



Boissard



Beger



M. de M. le Brun



Raccolta Maffei



Raccolta Maffei



Gorlaeus



Patin



Sr. A Fontaine



Notwithstanding which, it is not probable *Vertumnus* was ever found on Monuments in all these Forms.

II. We find him ¹ however with a Crown of Herbs of various Kinds, and in a Dress that does but half cover him, in his left Hand bearing various sorts of Fruit, and in his right a Horn of *Plenty*. At *Rome*, he is often met with in a Form not unlike this. The following Figure of *Vertumnus* ² is taken from a MS of *M. de Peiresc*, which is now in the Library of *S. Victor*. Here he is represented with a Beard, as he is also in other *Roman* Monuments. Above his Cloaths, which cover him on all sides, he has the Skin of a Beast, in a Fold of which he has various kinds of Fruit. *Priapus* is sometimes thus represented, carrying Fruit in a Fold of his Garment; but of him we have already taken notice. There was at *Rome* a Statue of *Vertumnus*, in the *Thuscan Street* (*vico Thusco*) which was the Way to the *Circus*. *Cicero*, in the first Oration against *Verres*, thus mentions this Statue: *Who ever goes from the Statue of Vertumnus, to the grand Circus, without finding in every Step Marks of thy Avarice?* *Quis a signo Vertumni in Circum maximum venit, quin in unoquoque gradu de avaritia tua commonoretur?* *Vertumnus*, as well as *Janus*, was the God of the Merchants and Traders; as we learn from most of the Poets. *Horace* intimates thus much in his 20th *Epistle*, where he says, his Book would appear before *Janus* and *Vertumnus*: *Vertumnum Janumque liber spectare videris*. The *Janus* at *Rome* was a covered Place, where four Streets cut one another, and where the Merchants met, and is to be distinguished from the Temple of *Janus*, which was also simply called *Janus*. What *Horace* calls here *Vertumnus*, was probably a Statue of his, before which, Books and other Merchandise were sold.

PLATE
LXXXIV
1

2

C H A P. XXX.

I. *Lactantius's History of the Goddess Flora rejected.* II. *The Obscenity of her Games, called Florales.* III. *Images of Flora.*

I. **F** *L O R A*, says *Lactantius*, was a Woman of a scandalous Life, who having amass'd a great Estate by her Lewdness, made the People of *Rome* her Heir, and left a certain Sum, with the yearly Interest of which the Sports call'd *Floralia* were celebrated on her Birth-Day. But because the Senate grew asham'd of this Practice, they agreed to Deify her, and taking occasion from her Name, *Flora*, made her the Goddess of Flowers. She was also invoked that she might be propitious, and favour their Harvests and Vineyards. *Ovid*, in his *Fasti* (continues *Lactantius*) has given an Air of Truth to this Fable: for he supposes her to be a Nymph of some Distinction, called *Chloris*, and that having married *Zephyrus*, she obtain'd of him by way of Dowry the Presidentship over Flowers. What *Lactantius* says here of *Flora*, and of the Institution of the *Floralia*, is not to be met with amongst any of the ancient Writers: So that 'tis probable he drew it from some corrupt Fountain. The Worship of *Flora* was as ancient as *Rome*: for *Tatius* (as *Varro* reports) sacrific'd to the Goddesses *Ops* and *Flora*. *Cicero*, in his first Oration against *Verres*, calls her Mother *Flora*: But *Pliny* takes notice of an elegant Statue of hers, made by *Praxiteles*, by which it seems this Goddess came from *Greece*.

II. The Feasts of the *Floralia* at Rome, were famous for their Lewdness; the Women celebrating them naked: nay, so dissolute were they and debauched, that *Cato* entering once into the Assembly, retired with all the Speed imaginable, not being able to endure so shameful a Sight. It was this Lewdness, perhaps, that gave birth to the Story related by *Lactantius*.

III. The Head of *Flora* is seen adorn'd with Flowers, in the Family of *Servilia* and *Claudia*. An Image ³ taken from *Kirker's* Cabinet exhibits her Figure intire. She is there crown'd with Flowers, and holds in her left Hand a Horn of *Plenty*, full of all kinds of Flowers. She has three different Robes on; the first, a long one, falling to the Ground; the next above, something shorter; and ⁴ the uppermost, a kind of Cloak which she holds up before. The beautiful *Flora*, ⁵ published by *Boissard*, is also crown'd with Leaves and Flowers: She has likewise on a long Robe, and a kind of Cloak above it, either fringed or pinked. There is a *Sphinx* lying at her Feet, which with the Hieroglyphicks at the Base would make one take her for *Isis*. It may be, both were intended to be represented, as in many other Monuments may be seen.

⁶ The following Figure ⁷ is copied from a beautiful Statue at Rome: She is holding a Crown of Flowers in her left Hand. The next *Flora* ⁸ is also from a Roman Statue: And the next ⁹ to that was design'd at Rome by M. *le Brun*: She also holds a Crown of Flowers. Some perhaps may question whether this is a *Flora* or not. Some again have taken that for a *Flora*, ¹⁰ which is exhibited in the Gem of *Gorlaeus*.

C H A P. XXXI.

The Goddess Pomona.

THE Goddess *Pomona* is reported to have had the Care of the Gardens; and to have been courted and sought in Marriage by the Rural Deities. *Vertumnus*, more passionately in love than the rest, attempted all Ways to win her. At length having metamorphos'd himself into an old Woman, that he might more easily approach her, and have some Converse with her; he then ⁹ assum'd his juvenile Form, and gained his Point. She is here ¹⁰ sitting upon a great Basket full of Flowers and Fruit, holding in her left Hand Apples, and in her right a Branch; sustaining also a greater Heap of both upon her Knees. *Ovid* describes her as one of the most diligent of the *Hamadryades*, and cultivating the Gardens and Orchards with Care and Industry; and says that from thence she ¹¹ took her Name, *Pomona*. The Figure ¹² given by Sir *Andrew Fountain*, an English Gentleman, and one of the most famous Antiquaries of this Age, is suspected not to be an Antique; tho' it is possible it might be taken from another that was really so, as often happens. This very much resembles the former, both the one and the other being remarkable for the great Number ¹³ of Buttons upon the Sleeves, resembling little Apples. The following Figure ¹⁴ taken from the Cabinet of *Brandenbourg*, is evidently Antique. Besides her Habit, which falls down to her Feet, as well as in the foregoing, she has also a large Veil flowing from over her Head, and which she gathers into Folds to hold Apples, which is a certain Note of the Goddess *Pomona*. The next ¹⁵ has also Apples in a Fold of her Veil. Another ¹⁶ quite naked is resting upon the Trunk ¹⁷ of a Tree, to which there is tied a Basket full of Fruit. In the next Figure, ¹⁸ she

she is represented as a Gardener, with a crooked Knife in her right Hand, and in her left a Branch full of Apples. At her Feet she has a Dog, which probably is the Keeper of the Garden. About twelve Miles from *Rome* there was a Temple call'd *Pomonal*, in Honour of this Goddess. She had also her Priests, according to *Varro*.

B O O K II.

Concerning *Æsculapius*, the Goddess *Rome*, the *Dioscuri*, of *Fortune*, of the *Penates*, and several other Gods of the *Greeks* and *Romans*.

C H A P. I.

I. The different Origins attributed to Æsculapius, occasion'd Authors to reckon several Æsculapius's. II. His Country, his Education and Children. III. Images of Æsculapius. IV. Other Images of him.

I. **T**IS the common Opinion that *Æsculapius*, whom the *Greeks* call *Ασκληπιόν*, was the Son of *Apollo* and *Coronis*; which Opinion prevail'd even amongst the Ancients over all the others that Mythologists had rais'd about his Origin. The different Origins they ascrib'd to *Æsculapius*, very probably carried later Authors to multiply this Deity: For they could not think how such different Actions, and different Parents, could be attributed to one and the same Person. Others imagine there were really several *Æsculapii*. Among these *Cicero* reckons three: 'The first, says he, was the Son of *Apollo*: Him the *Arcadians* worship, and believe he first found out the Use of the *Specillum*, (which some take for a physical Instrument) and of binding up Wounds. The second, continues he, was the Brother of the second *Mercury*: He was kill'd with a Thunderbolt, and was buried, as they say, at *Cynosuri*. The third was the Son of *Arsippus* and *Arsinoa*, and first found out the Art of Purging and Tooth-drawing: His Sepulchre and Grove are shewn in *Arcadia* near the River *Lusius*. Others again give very different Accounts of the Origin and Birth of *Æsculapius*. Some have thought he was hatched from a Crow's Egg, because his Mother's Name *Coronis* is also the proper Name of a Crow, and that he came out of the Egg in the Likeness of a Serpent: But this Story may be seen more at large in *Lucian's* Dialogues. *Pausanias* tells us *Æsculapius* was not the Son of *Coronis*, but of *Arsinoe* Daughter of *Leucippus*; which seems to be a Corruption of *Cicero's* third *Æsculapius* above-mentioned, unless the Corruption is in *Cicero* himself. Others have said that the Parents of *Æsculapius* were unknown.

II. But to return to the Opinion generally received, namely that he was the Son of *Apollo* and *Coronis*. Most Authors agree that he was born at *Epidaurus*, and some say his Nurse's Name was *Trigone*. He had his Education and Instruction in the Knowledge of Physick from *Chiron* the Centaur; which he afterwards practis'd with great Success. His Wife's Name was *Epione*, by whom he had two Sons, *Machaon*, who was at the War of *Troy*, and *Podalirius*, and four Daughters, whose Names were *Hygiea*, *Ægle*, *Panacea* and *Jasus*. Others report that his Wife was *Lampetia*, a Daughter of the Sun.

III. *Æscu-*

III. *Æsculapius* is represented divers ways. *Thrasymedes* of *Paros*, says *Pausanias*, made a Statue of him of Gold and Ivory, sitting upon a Throne, and holding a Staff in one Hand, and the other laid upon the Head of a Dragon, with a Dog on one side. In the Porch of a Temple of his at *Sicyone*, he was pictured without a Beard; and with a Sceptre in one Hand, and a Pine-apple in the other: This Statue was also made of Gold and Ivory, by the Carver *Calamis*. In the second Volume we shall see Pine-apples upon the Altar of this Deity. His ordinary Marks are a Staff, and a Serpent the Symbol of Health; because, says *Pliny*, it is used in many Medicines; or else because it denotes Vigilance, which is a necessary Qualification in a Physician; for which reason also the Cock is one of his Symbols; or lastly, perhaps, because as the Serpent renews it self by the Change of its Skin, so does Man also by the taking of Physick, which by its Vertue gives him as it were a new Body. We have already observed that *Æsculapius* is sometimes represented without a Beard; nevertheless all the Statues, Marbles, Medals, and in short all the Monuments which have reached this time give him a great Beard, and make him so like *Jupiter*, that there's nothing but the Symbols can distinguish these two Deities. The Statue of *Æsculapius* at *Epidaurus* had a golden Beard, which *Dionysius* the *Sicilian* Tyrant robb'd him of, saying, it did not become the Son to have a Beard, when his Father *Apollo* had none. The Figures we give of *Æsculapius*, represent him leaning on a Staff twisted round with a Serpent. The second of them holds a Staff in his right Hand, whereas others hold it in the left. The next has some notable Peculiarities: For the Staff is four-square, decreasing in thickness downwards, until it terminates in a Point: In the right Hand is a Scroll; which is very particular, and perhaps is intended to denote *Æsculapius* gave his Precepts about Physick in writing. Whether any of the Ancients have observ'd this I cannot say. Two other Figures in this Plate differ only in this, that one of them leans his right side upon a Staff, and the other the left. Each of them has a *Calathus*, or a kind of Basket upon his Head, as *Serapis* has; which Confusion of Symbols we have already observ'd in other Deities: For it was common with them to accommodate one another with their Symbols; tho' why they did so is not easy in many Cases to account for. In the Case of *Serapis* indeed it's pretty plain, because, according to *Cicero*, he was the God of Health as well as *Æsculapius*, and therefore the same Symbol was given to both, that both might be worshipp'd under one Image. The sixth Figure scarce differs in any thing from the other five.

IV. The next Figure is of the ordinary Form; but the following is more remarkable than any of the foregoing ones: For in his right Hand he holds a Staff with a Serpent twisted round it, and in his left a *Patera*, which he seems to empty upon the Altar: Near his Head there is on one side the Sun, and on the other the Moon; to which he is suppos'd to sacrifice. And here it is to be noted that *Æsculapius* was of the Number of those Deities, that arriv'd at their Immortality and Divinity by their noble Actions, so that he may well be represented as sacrificing to other Gods. Whether this be a substantial Reason or not, I will not venture to say; the Generality of the Gods on most Monuments being seen pouring out their Libations and Sacrificing; for which there seems no other reason to be given, than that the Gods were instructing Men how to honour them. The three Heads ^{9, 10, 11} of *Æsculapius* that follow differ only in this, that two of them are crown'd with Laurel, and the other not. The Serpent twisted about the Staff is always pictured; without that he could not possibly be distinguish'd, as has been said, from *Jupiter*. *Æsculapius* is also seen on this Plate with the little God *Telesphorus* ¹², of whom we shall speak afterwards. The Staff of *Æsculapius* in this place, with the Serpent twisted round it, seems

PLATE
LXXXV.

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9, 10, 11

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to



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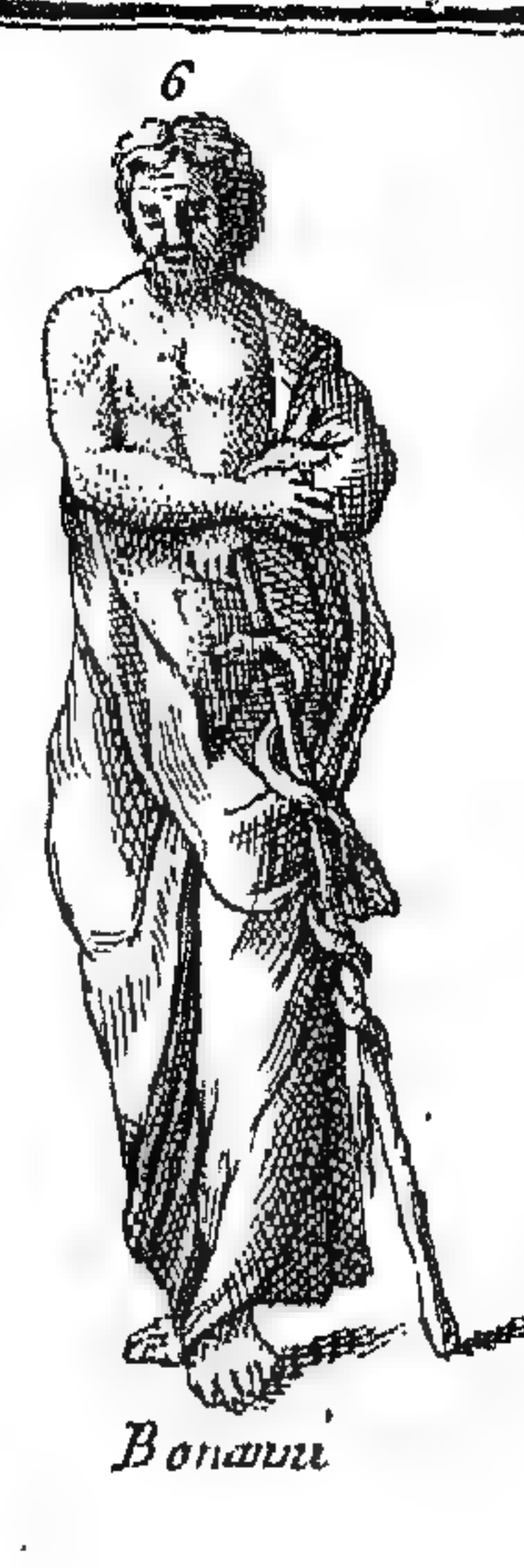
Beger



La Chausse



Bonanni



Bonanni



Maffei



Choul



Choul



La Chausse



Maffei



La Chausse



Spon



Petrus Appianus



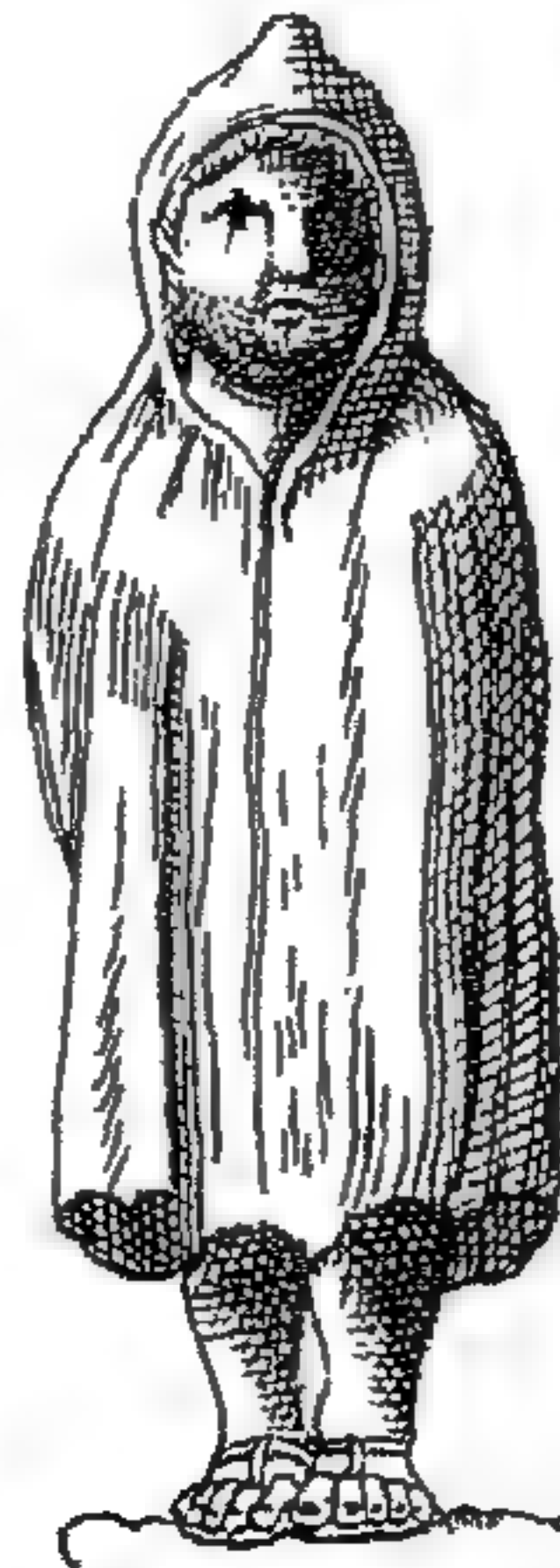
La Chausse



Beger



M. de M. le Brun



Raccolta Maffei



to be a crooked Club or Trunk of a Tree. He is also seen with *Telesphorus* in a Medal of *Caracalla's*. The next Number exhibits three together ¹³, namely *Æsculapius*, *Hygiea* his Daughter, and *Telesphorus* between them, all Gods of Physick. Above them, in the middle, is a Crown of Laurel; but which of 'em it belongs to does not appear; so that 'tis probable the Workman intended it to signify that all three had an equal Right to it. *Æsculapius* and his Daughter *Hygiea* were the Gods of Physick, and *Telesphorus* of Recovery. The Engraver either arbitrarily, or by Direction, has put this Inscription upon it, *Σωζετέ με*, Save me, or Preserve me: *Σωζετέ* is read, but the Error is manifest. All three are also seen together in the Medals of *Philip* the younger, and of *Lucius Verus*, as also in a Medallion of *Faustina's*; and with little or no difference.

C H A P. II.

I. Other Images of Æsculapius. II. An extraordinary Æsculapius, but not certainly Antique. III. Other Images of Æsculapius. IV. Statues of Æsculapius and his Daughter placed in Baths.

I. THE next Figure of *Æsculapius* ¹⁴ was design'd by *M. le Brun*, and copied ¹⁴ by him from an antique Statue at *Rome*. The next, with *Telesphorus* at his side ¹⁵, is perhaps the same with that in the foregoing Chapter. There are indeed some little Differences; but those might probably happen thro' the Inaccuracy of *Spon*, from whom the former was taken. But be that as it will, this is remarkable for the excessive Largeness of the Serpent, that is twisted about the Trunk of a Tree. The next Figure, which was taken from a Gem, is very extraordinary ¹⁶. It has a radiate Crown; in its left Hand a Spear with a Serpent twisted round it; upon its right Hand a small Figure not easily discernable, and at his Feet a Cock, the Symbol of *Mercury*. It is also, I own, a Symbol of *Æsculapius*; tho' but rarely accompanying him. This Figure has altogether the Air of a *Jupiter*, whom we often find thus crown'd; nevertheless it carries all the Symbols of *Æsculapius*. It may be allegorical, or perhaps design'd to represent several Deities by some pious Devotee, who had a mind to worship them together; And such is evidently the following Figure ¹⁷, where, at the Feet of *Æsculapius*, is seen an Owl the Symbol of *Minerva*.

II. But nothing is more particular than the following *Æsculapius* given by *Petrus Appianus* ¹⁸. The Head Attire is uncommon; the Tunick has long Sleeves that reach down to the Hand, and very strait; in his right Hand he holds both a Cock and a Capon, and in his left in the Fold of his Cloak (*Pallium*) a Bunch of Grapes and some Fruit: His Shoes are also as singular as the rest. This Cock, in the Hands of *Æsculapius*, brings to mind the Saying of *Socrates* when he was expiring: *We owe a Cock to Æsculapius, make haste and give it him*. This Figure of *Appian's* is however not altogether unsuspected; for he has imposed so many modern Things for Antique, that Men of Learning will scarce admit this into the number of ancient Monuments: What also increases the Suspicion is, that *Æsculapius* is found here without a Beard, which is hardly to be met with any where else: *Cuperus* has indeed given us one without a Beard.

III. The *Æsculapius* brought to *Rome* in the Year 462. *U. C.* had no other ^{PLATE} Form than that of a Serpent. It appears that he was worshipp'd under that Form ^{LXXXVI} at *Epidaurus*, his own Country; for so he is represented in the Medal of the *Epi-* ^I
^{VOL. I.} ^{A a a} *daurii*;

daurii; which confirms what *Valerius Maximus* says of him in his first Book.

2 The following Representation ² is the Reverse of a Medal of *Nero's*: The Serpent from under a Tree advances its Head towards a flaming Altar, as if he would lick up the Flame. Another Figure ³ exhibits *Æsculapius* sitting in a Chair and leaning upon a Club; he is presenting a Cup to the Serpent: This is a Medal of the

4, 5 *Mytelenians*. The two following Figures ⁴ have nothing particular. The next ⁶ however is remarkable; which is a Medal of the *Pergamenians*, exhibiting him carried in Triumph by two *Centaurs*, who in their other Hands carry each of them a Torch. In the Reverse of a Medal of *Lucius Verus*, he is mounted upon a Carr drawn by two *Centaurs*, with lighted Torches in their Hands. This Medal *M. Morel* published in his *Specimen*, after which is a long Dissertation of *M. Spanheim's*, shewing the Relation these *Centaurs* have to *Æsculapius*: For it was the *Centaur Chiron* that *Æsculapius* was Pupil to, and had his Knowledge in Physick from. The Carr with *Centaurs* is also common to other Deities, as *Cupid*, *Bacchus*, &c. As to the following Medals, ^{7, 8, 9, 10} they are easily explained by the preceding.

IV. *Lucian*, in his Treatise entitled *Hippias*, speaks of a Bath where the Statues of *Æsculapius* and *Hygiea* his Daughter both were. He says those Statues were of white Stone. They were probably placed in Baths, because these are used for the Recovery and Preservation of Health, and for that reason are under the Dominion, if I may so say, of the Gods of Physick.

C H A P. III.

I. *Hygiea the Goddess of Health, and her Images.* II. *Other remarkable Images of her.* III. *Hygiea crown'd, and other Images of her.*

I. **H**YGIEA, or Health, the Daughter of *Æsculapius*, is more frequently found upon Medals than her Father. She is commonly described holding in one Hand a Serpent, and in the other a Cup, towards which it extends its Head, as if it was going to drink at it. She is for the most part found alone, tho' sometimes with *Æsculapius* and *Telesphorus*, as in this Representation, where

11 *Telesphorus* is plac'd ¹¹ in the middle between her and her Father. The following

12 ¹² Image also exhibits them all three, only *Telesphorus*, instead of being plac'd

13 in the middle, is on one side of *Æsculapius*. The next Figure ¹³ also exhibits all three, with *Telesphorus* in the middle; but is remarkable for nothing but *Hygiea's* carrying a *Calathus* or kind of Basket on her Head. This *Calathus* is the Symbol of *Serapis*; by some call'd a *Modius*, or Measure, denoting, as they say, the abundance of Corn that *Serapis* bestows on Mankind. It is also frequently found

14 upon the Head of other Deities. The following Figure ¹⁴ of the Statue of *Hygiea* is reckoned amongst the most elegant, and is remarkable for its Head-dress.

15 II. The next is very extraordinary ¹⁵: For *Hygiea* is sitting upon a Rock, crowned with Laurel, and holding in her right Hand a Truncheon or Scepter: In her Lap is a large Dragon with many Turnings and Windings, advancing his Head to drink in a Cup which she has in her left Hand; which Cup has a Cover upon it, a thing not customary. 'Tis probable this fine Statue was the Vow of some great Personage, who being recovered from some dangerous Disease, in which *Hygiea* was invoked, caused this Statue to be erected, which has the Crown and

and Scepter, as Queen of Physick. The next Figure, where she is described walking with a Serpent ¹⁶ in her Hand, is taken from a Gem of this Abbey. That which follows ¹⁷ has nothing extraordinary: But the next after may ¹⁷ be said to have; for its whole Body has a Serpent ¹⁸ twisted round it, which extends its Head as if 'twas going to drink in the Cup. The like to which is seen in other Medals. ¹⁸

III. The following Figure ¹⁹ in this Plate, differs only from the others preceding in the great Crown it has on, whose Edge is adorned with Jewels. The next Figure, ²⁰ which is only a Bust, is remarkable for her long Hair, and Crown of Lawrel, which 'tis probable she wears, as having got the Victory over some Distemper. The next ²¹ set upon Rocks, leans on one of them with one Hand, and with the other offers a Cup to a Serpent twisted round a Tree, and extending its Head to drink out of it. The next ²² is also set and giving a Serpent drink. The Animal by her side is not easily distinguished, but is taken either for a Dog, or a Wolf. If it be a Dog, it possibly has relation to the Fable, which, according to *Lactantius*, says, that *Æsculapius* was suckled by a Bitch: If it be a Wolf, it may have been placed near *Hygiea*, *Apollo's* Grand-Daughter, as being sacred to *Apollo*, the first God of Physick. This is what *Maffei* has observed of this uncommon Figure, which he published after *Stephanoni*. The following Figure, ²³ sitting in a Chair, is reaching her Hand to a Serpent raising it self upon its Tail. The next, ²⁴ set at the Foot of a Tree, holds a Serpent by the Middle. The next ²⁵ to her is standing, and with her Arm raised, holds a Serpent in the same manner. Another set upon a Base caresses a Serpent incompassing a round Altar. Upon this Altar is a Tripod, the Symbol of *Apollo*, and behind it a Plant. *Apollo*, as has been said, was also invoked as the God of Physick. Another *Hygiea*, holds in her right Hand a Serpent by the Middle, and in her left a Horn of *Plenty*, ²⁶ denoting, that together with Health, comes Abundance. But I should never have done, were I to give all the various Figures of this Goddess that are found upon Medals: These therefore I hope will be sufficient to discover all other Figures of her by, that shall any where be met with.

Emperors and Emperesses were often flatter'd with the Title of *Salus generis humani*, *Salus publica*, *Salus reipublicæ*, The Safety or Welfare of Mankind, of the Republick, publick Safety. In a Medal of *Crispina Augusta*, the Wife of *Commodus*, the Empress is exhibited as the Goddess *Hygiea*, holding a Spear twisted round with a Serpent, and putting forth her Hand towards a Man upon his Knees before her, with this Inscription, *Salus generis humani*, The Safety of Mankind.

CHAP. IV.

I. *Telephorus the God of such as recovered from Sickness, and his Habit.* II. *Several Names of Telephorus.* III. *The Figures of Telephorus.* IV. *Hebe the Goddess of Youth, called in Latin, Juventus.*

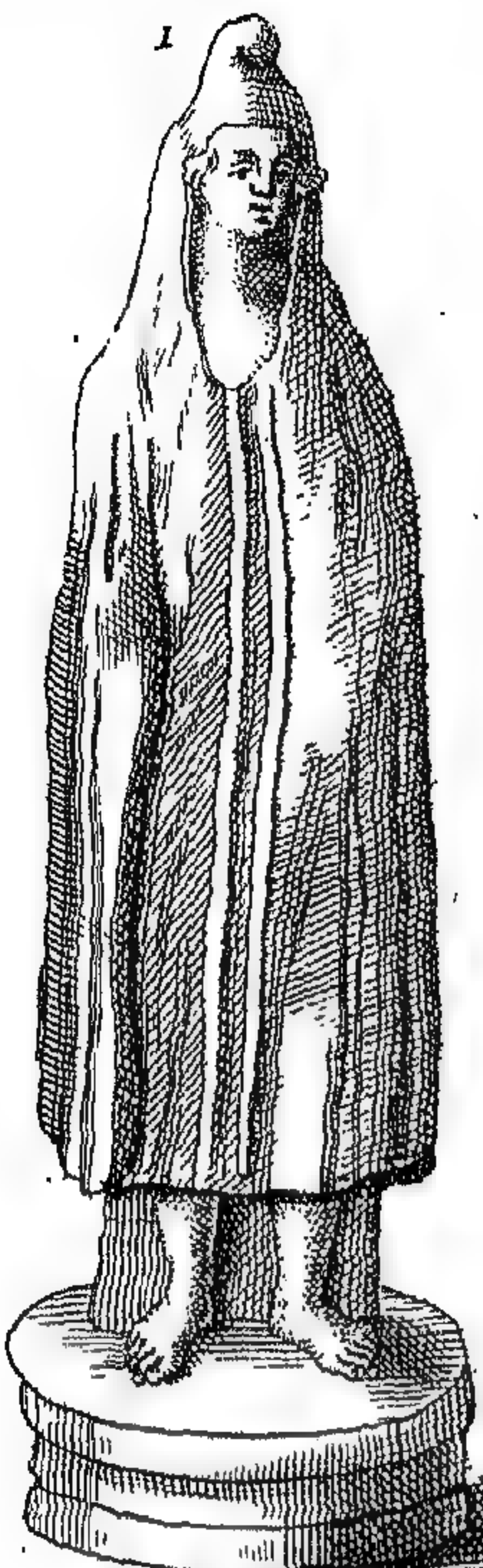
I. **W**E have already seen *Telephorus*, in the Company of *Æsculapius* and *Hygiea* his Daughter. We shall now see him alone in a singular kind of Habit; but the same he is seen with, in all the Monuments I have met with, without any Difference almost. Upon his Head he has a kind of Cowl, which is

is fixed to a Cloak that covers him all over, so that not so much as the Arms appear. There is no doubt but this Habit is mysterious and allegorical; but what it imports is not easy to discover. Such a modest Garb upon the God of *Recovery*, signifies perhaps, that they who are recovered from any Distemper, ought to live a very regular Life, and be well, but decently, cloathed. I pretend not to say assuredly, that this is the just Signification of the Habit of this Deity; but it may perhaps come as near it, as any other Interpretation of it.

II. *Telesphorus* is therefore another God of Physick, or rather of *Recovery*. He was very much honour'd at *Pergamus*. The *Epidaurians* call'd him *Acesios*, he that cures Diseases, restores Health and preserves it. The *Sycionians* gave him the Name of *Evemerion*, that brings good Luck, or that makes Men live happily. The Word properly signifies, One who lives happily; but in this place it has an active Signification, and denotes the Author of Happiness. *Telesphorus* is always represented as a Youth or Boy, and if his Stature is consider'd and compared with *Æsculapius* and *Hygiea*, in whose Company he is frequently found, he will appear but as a Child or Infant.

PLATE LXXXVII. III. The most beautiful Figure¹ of him to be met with, is that taken from the Cabinet of the famous M. *Foucault*. The Statue is of white Marble, about a Foot high, and curiously wrought: The Point of his Cowl does not hang backward, but bends towards the Forehead like a *Phrygian* Cap. The Cloak falls down to the mid Leg; and both in this and other Figures of him, his² Legs and Feet are naked. He is found upon a Medal² in his usual figure, but³ placed behind *Hygiea*. In another Medal³ his Habit is something shorter than ordinary, and his Legs and Feet all naked. In that of *Nice*, he is represented with this Inscription *Θεῷ Τηλεσφόρῳ*, To the God *Telesphorus*. In a *Gaulish* Medal of the *Segusians*, a People near *Lyons*, *Telesphorus* is seen with *Hercules* holding his Club. He is there exhibited as a Youth, and cover'd all over with a Cloak, as in the preceding Figures. This kind of Cloak thus covering the whole Man, the Arms not excepted, being peculiar to *Telesphorus*, and not used by any other, and this Companion of *Hercules* appearing like a Youth, as *Telesphorus* does in the Figures above, it is very probable, this also is a *Telesphorus*, and that the God of *Strength* is placed with the God of *Health* and *Recovery*, to signify perhaps, that *Strength* cannot be preserv'd without *Health*; or, which is the same thing, that *Hercules* cannot support himself without *Telesphorus*: But all this is no more than Conjecture.

IV. *Hebe* the Goddess of Youth was (according to *Homer*) the Daughter of *Jupiter* and *Juno*; and is the same the *Latins* call *Juventus* and *Juventas*. Others give her a more odd Original, and tell us that *Juno* being invited by *Apollo* to a Feast in the Palace of *Jupiter*, eat some wild Lettuce, and immediately conceived, tho' until that time she had been barren. She was afterwards delivered of a Daughter, a great Beauty, whose Name was *Hebe*. *Jupiter* was so taken with her, that he made her his Cup-bearer: But it happened, that one Day when she was waiting at Table, she got a Fall and discover'd her Nakedness; upon which *Jupiter* turn'd her out of her Office, and gave it to *Ganymede*. *Hercules* being deified after his Death, and taken up to Heaven, *Jupiter* gave him *Hebe* to Wife; by whom, as *Apollodorus* tells us, he had a Daughter call'd *Alexiaria*, and a Son whose Name was *Anicetus*. *Cicero* takes notice of *Hebe* by the Name of *Juventas*: She was also call'd *Juventa* and *Juventus*, and had divine Honours paid to her under those three Names.



M. Foucault



Montfaucon



La Chaufse



Patin



Perier



Montfaucon



La Chaufse



Maffei



La Chaufse



Belloriz



Diar Italicum



Vaillant



Vaillant



Vaillant



Vaillant



Spon

C H A P. V.

- I. Rome worshipped as a Goddess, not only at Rome, but also in other Cities.
 II. Represented like Minerva, in several Images. III. Some singular Images of Rome. IV. Several Images expressing the Origin of Rome. 5. Rome Triumphant.

I. **T**HE Ancients did not only describe their Cities under a human Form, frequently that of a Woman, but did also rank them in the Number of the Gods, as we shew in the third Volume. Among the Deities of this Sort, there was none more celebrated than the Goddess *Rome*, and that not only in the City of *Rome*, but in other Cities also of the *Roman* Empire, as *Nice*, *Ephesus* and *Alabanda*, where both Temples and Altars were erected to her. Nor was any other Deity more worshipped at *Rome*, than the Goddess *Rome* her self.

II. She was generally represented so like *Minerva*, that unless there was some Symbol to distinguish them, they might be easily mistaken one for the other. The first Figure ⁴ of her taken from a *Roman* Statue, exhibits her with a Head-piece on, sitting upon a Rock, and having under her Feet a Heap of Coats of Armour and Shields: It's probable she had in her left hand a Spear, which by the Injury of Time is lost. The next ⁵ has in her right Hand *Victory*, with which she is most frequently seen in Medals. It must be confess'd, nothing cou'd so well become the Hand of her that had conquer'd all the People of the known World, as *Victory*. The Sheep and Goats which are here at the Feet of this Goddess, seem to denote her Original from a Boy brought up by Shepherds; or perhaps it was intended to signify the Tranquility and Peace procured by *Rome* for the Nations that submitted to her Empire.

In the next Figure ⁶ she is represented sitting, with a Spear in her left Hand, and leaning her right upon a Shield: Before her is the Ruminal Fig-tree, and at the Foot of it, the Wolf that suckled *Romulus* and *Remus*: on the other side of the Fig-tree, over against *Rome*, is the Shepherd *Faustulus*, leaning upon his Staff. Some of the Ancients were of opinion, that it was *Acca Larentia*, the Wife of *Faustulus*, that gave the two Brothers Suck, and that the Story of their being nursed by a Wolf had its Rise from the Lewdness of *Acca Larentia*, such sort of Women being antiently call'd *Lupæ*, Wolves. The *Romans* paid a kind of Worship to this Ruminal Fig-tree, which was preserved many Ages after at the Foot of Mount *Palatine*. The Shepherd *Faustulus* is often found in *Roman* Monuments, as Foster-father of *Romulus* and *Remus*.

III. A little Brass Statue ⁷ in the Cabinet of our Abbey is also taken for the Goddess *Rome*: She is standing upon a Globe, with a broken Sword in one Hand, and in the other some kind of Weapon, which thro' the Injury of Time is disfigured. Were it not for the Globe under her Feet, which is a certain Symbol of this Goddess, she wou'd be taken for a *Minerva*, or an *Amazon*. A Bust ⁸ in the same Cabinet, exhibits *Rome* upon a Heap of Shields and Helmets, which is a Sign of Victory.

The following Figure ⁹ of *Rome* in this Plate, is remarkable for the greatness of the Crest upon the Helmet, and the length of her Hair. But the next ¹⁰ is yet more particular than any of the preceding Figures. 'Tis an old Picture of the *Barberine* Palace, that represents *Rome* sitting upon a Throne, having upon her Helmet a large Crest dividing into two parts, and upon each

Shoulder a little winged Genius: In her right Hand is a Scepter, and in her left a *Victory* carrying a Standard, with this Inscription, S. P. Q. R. *Senatus populusque Romanus*. On each side of her, upon the same Seat, is a Man naked, sitting upon a Swan, or Goose, which perhaps is in Memory of the Geese that sav'd the Capitol: She has also by her side a Shield of an oval Form. The Consular Medals have often a Head of *Rome* struck upon them, with a Helmet, as in the preceding Figures. This Goddess has also, tho' very rarely, another kind of Ornament about her Head, as in the Medals of the Families *Calpurnia* and *Ganinia*, ^{11, 12} where the Head of *Rome* is represented furnished with Towers and Battlements like a *Cybele*, exactly as we see them in the *Grecian* and *Asiatick* Cities. This Crown of Towers is seldom found in the Medals of the Cities of the West, ^{13, 14} of *Italy*, *Spain*, *Gaul* and *Sicily*. Two other Medals ^{13, 14} of the Families *Aurelia* and *Cornelia*, represent the Head of *Rome*, with a Helmet, terminating in a Point, and bending towards the Forehead like a *Phrygian* Cap. This perhaps is intended to denote the Original of *Rome* to have been from the *Trojans*, according to the vulgar Opinion, they being represented wearing those *Phrygian* Caps; or more probably to signify some Victories obtain'd over some Kings of *Asia*, where this Cap was in use.

IV. Besides these, the Ancients had other Types and Figures representing *Rome* as a Goddess, whose Origin was entirely marvellous. Such was the Story of *Rhea Silvia*, the Birth of *Remus* and *Romulus*, their being exposed upon the Shoar of the *Tiber*, nursed by the Shepherd *Faustulus*, suckled by a Wolf, and the Den or ¹⁵ Cave in which she suckled them. A Figure taken from a Gem ¹⁵ of the late Madam *de Sancta Martha*, exhibits, together with the Wolf and the two Children, the Cave or Den, the Entrance into which seems very artificially made. Upon the Den, the Shepherd *Faustulus* is set, holding his Crook by the End, like an *Augur's* Staff, to observe the flight of Birds, and gather Prognosticks from them: Behind *Faustulus* is a Dog. The anonymous Author of the Origin of the *Romans*, according to the Sentiment of some others, tells us, that *Faustulus* saw a Wood-pecker fly to the Den with Meat in his Bill, which he carried to the two Children, and fed them with, and therefore it was that the Wolf and Wood-pecker were under the Guardianship of *Mars*, and that the Tree was call'd *Ruminal*. This Wolf frequently occurs in all sorts of *Roman* Monuments, together with the two Children sucking. Brazen Wolves are also often met with, and indeed so great is the Number of them, dug every Day out of the Ground, that one wou'd be apt to think they had them at *Rome*, in almost every House. I my self brought three from thence, which are preserved in the Cabinet of this Abbey.

¹⁶ V. The following Figure ¹⁶ of *Rome* triumphant, was taken from an ancient Picture, dug out of the Ground near the Amphitheater. At one end of the Figure there is seen a Trophy upon the Head of a Captive Province, under the Form of a Man with his Hands bound behind his Back. *Rome* sitting, has behind her a *Victory* holding a Crown: The Goddess has in her right Hand a Lance, and two armed Soldiers standing before her, the one holding a Horse by the Bridle: Behind the Horse also are two Soldiers, and at the other end of the Figure two Lictors with their (*Fasces*) bundles of Rods and Axes: All which, perhaps, may be intended to signify, that *Rome* arrived to that Pitch of Glory, not only by her Power and Strength, but also by the Justice of her Government, denoted by the Lictors.

C H A P. VI.

I. Castor and Pollux called Dioscuri, their Origin. II. Their Fights. III. Their unhappy and inglorious Death. IV. Their Images. V. They are never found both together in Company with other Gods. VI. Other Images of Castor and Pollux.

I. **T**HE two Brothers, *Castor* and *Pollux*, had the Name of *Dioscuri*, or Sons of *Jupiter*. They were also called *Castores*, from the Name of the first of them, as we find in *Arnobius*, *Minutius Felix*, and others. As to their Origin, Mythologists are not agreed about it. *Cicero* tells us, (in his Book *de natura Deorum*, lib. 3.) ‘That the Greeks mention several *Dioscuri* by different Names. The Names of the three first were *Tritopatraeus*, *Eubuleus* and *Dionysius*, Sons of old *Jupiter* and *Proserpine*, born at *Athens*; and call’d also *Anaces*. The second *Dioscuri* were *Castor* and *Pollux*, Sons of the third *Jupiter*, and *Leda*. The third were call’d by some *Aleo*, *Melampus* and *Eumolus*, whose Father was *Atreus*, the Son of *Pelops*.’ But by the Name of *Dioscuri*, *Castor* and *Pollux* have been for the most part understood: The *Grecians* call’d the last *Polydeuces*. For the most part, I say; because the Name of *Dioscuri* was also given to the *Cabiri*, as will be seen afterwards. The Origin of *Castor* and *Pollux* is variously related. Some say that *Jupiter* fell in Love with *Mela* the Wife of King *Tyndarus*, and transformed himself into a Swan that he might enjoy her; that she from thence conceiv’d and brought forth an Egg, out of which came *Pollux* and *Helena*. Others tell us that she was delivered of two Eggs, from one of which sprung *Castor* and *Pollux*, and from the other *Helena* and *Clytemnestra*; to which some add *Timandra*, a third Sister. The Name of *Dioscuri*, which signifies Sons of *Jupiter*, attributed to *Castor* and *Pollux*, seems to favour this Opinion of their Birth: For they certainly were his Sons, if they both sprung from the same Egg. But others will have it that there was but one Egg, from whence came *Pollux* and *Helena*; and that *Castor* and *Clytemnestra* were born of *Tyndarus*: Nevertheless, most of the Poets, as *Homer* in his Hymns, *Theocritus* and others, make them both the Sons of *Jupiter*.

II. As soon as they were born, *Mercury* carried them to *Pellene* to be nursed and brought up. They both went with *Jason* in his Expedition for the Golden Fleece, and there distinguished themselves by their signal Valour. When *Jason* and his Companions arriv’d in the Country of the *Bebrycians*, *Pollux* engaged with *Amycus* the Son of *Neptune*. This Barbarian obliged all Strangers that came into his Territories to fight him at Boxing, or, as others have it, with the *Castus*, and because he was expert at this sort of Exercise, he never fail’d to kill all he fought with. *Pollux* however accepted his Challenge given the *Greeks*, and enter’d the Lists with him and kill’d him.

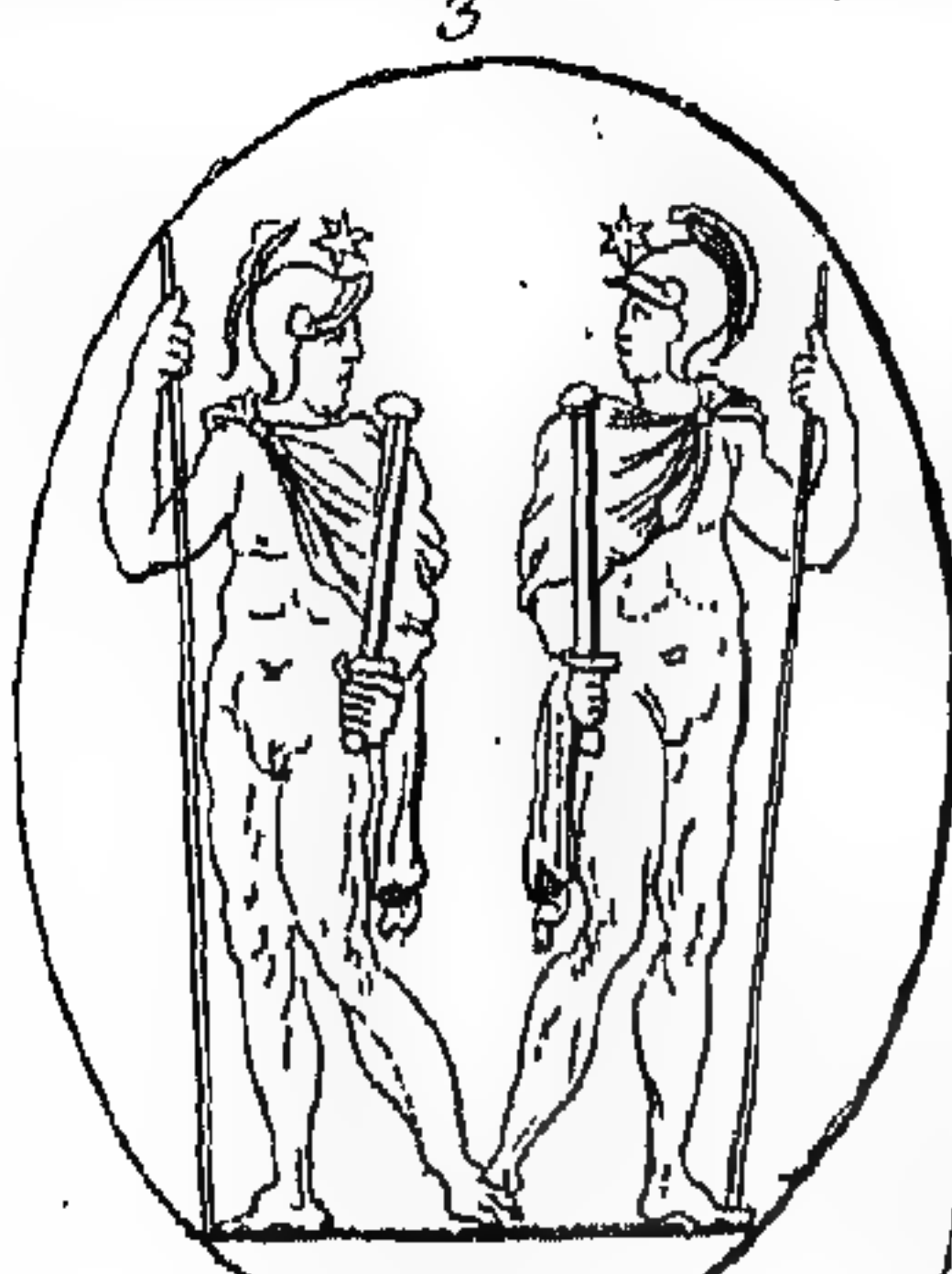
Upon their Return into their own Country they made War upon the *Athenians* for Recovery of their Sister *Helena*, whom *Theseus* had carried away in their Absence. They took *Athens*, but spared the *Athenians*, and brought back their Sister without doing any other Injury to the City than bringing away captive *Æthra*, *Theseus*’s Mother, by way of Reprisal, for the Injury that *Hero* had done them. The *Athenians* ever after look’d upon the *Dioscuri* as their Protectors and Defenders.

III. The End of these two Brothers was neither happy nor honourable: For thus *Hyginus* relates it. ‘*Idas* and *Lynceus*, says he, the Sons of *Aphareus*, had
‘ be-

' betrothed themselves to *Phœbe* and *Laira*, *Messenians* and Daughters of *Leu-*
 ' *cippus*: These were two Virgins of exquisite Beauty, and both Priestesses. *Phœbe*
 ' of *Minerva*, and *Laira* of *Diana*: *Castor* and *Pollux* fell in Love with
 ' them, and carried them away: Upon this *Idas* and *Lynceus*, to be reveng'd of
 ' this Affront, took up Arms to recover their Mistresses. In the Engagement
 ' *Castor* slew *Lynceus*; upon which *Idas* quitted his Pretensions to his Mistress,
 ' and disengaged himself from the Quarrel, that he might take care of his Brother's
 ' Funeral. When he had laid the Bones upon the Pile, *Castor* interrupted him,
 ' and would not suffer him to perform his Obsequies, saying that *Lynceus* did not
 ' deserve that Honour, having behaved himself no better than a Woman. *Idas*,
 ' stung with the Reproach, drew his Sword and run *Castor* thro' the Body, where
 ' he died upon the Spot: Others say that he threw the Pile upon him with such
 ' Violence, that it crushed him in pieces. *Pollux* receiving the News, hastned to
 ' attack *Idas*, whom he overcame and kill'd, and afterwards perform'd the Rites
 ' of Sepulture to his Brother's Body. *Jupiter* at last gave *Pollux* a Place among
 ' the Stars; but did not do that Honour to *Castor* his Brother, because he and
 ' *Clytemnestra* were sprung from *Tyndarus*; whereas *Pollux* and *Helena* were the
 ' Children of *Jupiter*. *Pollux* however requested of his Father that his Brother
 ' *Castor* might share with him in the Honour he was advanc'd to, which *Jupiter*
 ' accordingly granted.' What follows in *Hyginus* is not very clear. Others say
 that *Lynceus* kill'd *Castor*, and that *Pollux* also fell in the Duel. The two Bro-
 thers however excell'd each in a particular way, *Castor* in Horsemanship, and
Pollux in Wrestling. They are nevertheless both represented for the most part on
 Horseback, and at full Speed; tho' *Castor* indeed is often found alone leading his
 Horse by the Bridle. They have commonly a Star over each of them, either
 with relation to the above-mentioned Story, or to the two Stars of their Names,
 or to the two Flames or Fires seen by Mariners, and esteem'd of good Omen;
 whereas when one only appears they reckon it of dangerous Presage, and give it
 the Name of *Helena*.

PLATE
 LXXXVIII

- IV. *Castor* and *Pollux* are of the Number of those Deities, that were not of
 an immortal Nature, but made so in Recompence of their great Actions. They
 are often met with upon ancient Monuments, and very commonly upon consu-
 lar Medals. The first Figure ¹ of them in the Plate is taken from a Gem:
 They have there each of them a Helmet on, and instead of the Star, have over
 the Helmet a Flame, as has been just taken notice of. They have each of them a Pike
 in one Hand, and in the other a Horse by the Bridle. The second ² Figure is a
 Groupe taken from the *Villa Borgbesia*, of an excellent Design. One of them
 has a Scroll in his Hand, but what it signifies I know not, unless as *Pollux* was
 the God of the *Circus* and *Hippodromus*, it is the Volume of Laws made for
 these Courses so celebrated amongst the Ancients. Between them both is an Axe
 upon the Trunk of a Tree. The next Figure ³ exhibits them with each a Hel-
 met on, and a Star upon it, and looking upon each other. They have a Cloak
 (*Pallium*) fastened to the Neck, and falling behind, and therefore not covering
 their Nakedness. Each of them has a Spear in one Hand, and in the other a
Parazonium or short Sword, such as the *Lacedemonians* used. The *Athenians*,
 says *Plutarch*, ridiculing these short Swords of the *Lacedemonians*, were thus an-
 swered by their King *Agis*: *Yet these are the Swords with which we beat our E-*
emies so well. The *Dioscuri* in the Capitol at Rome, instead of a Helmet, wear
 a round Cap, which frequently occurs in Medals. A Medal of the *Memmian*
 Family represents them as before, holding each a Horse by the Bridle⁴: They
 have also upon the Head of each of them a Star, or small Flame, which, by
 reason of the Minuteness, cannot be well distinguish'd. In the two following
 Me-



Beger



Vaillant



Vaillant



Vaillant



Maffei



Vaillant



Vaillant



Vaillant



Vaillant



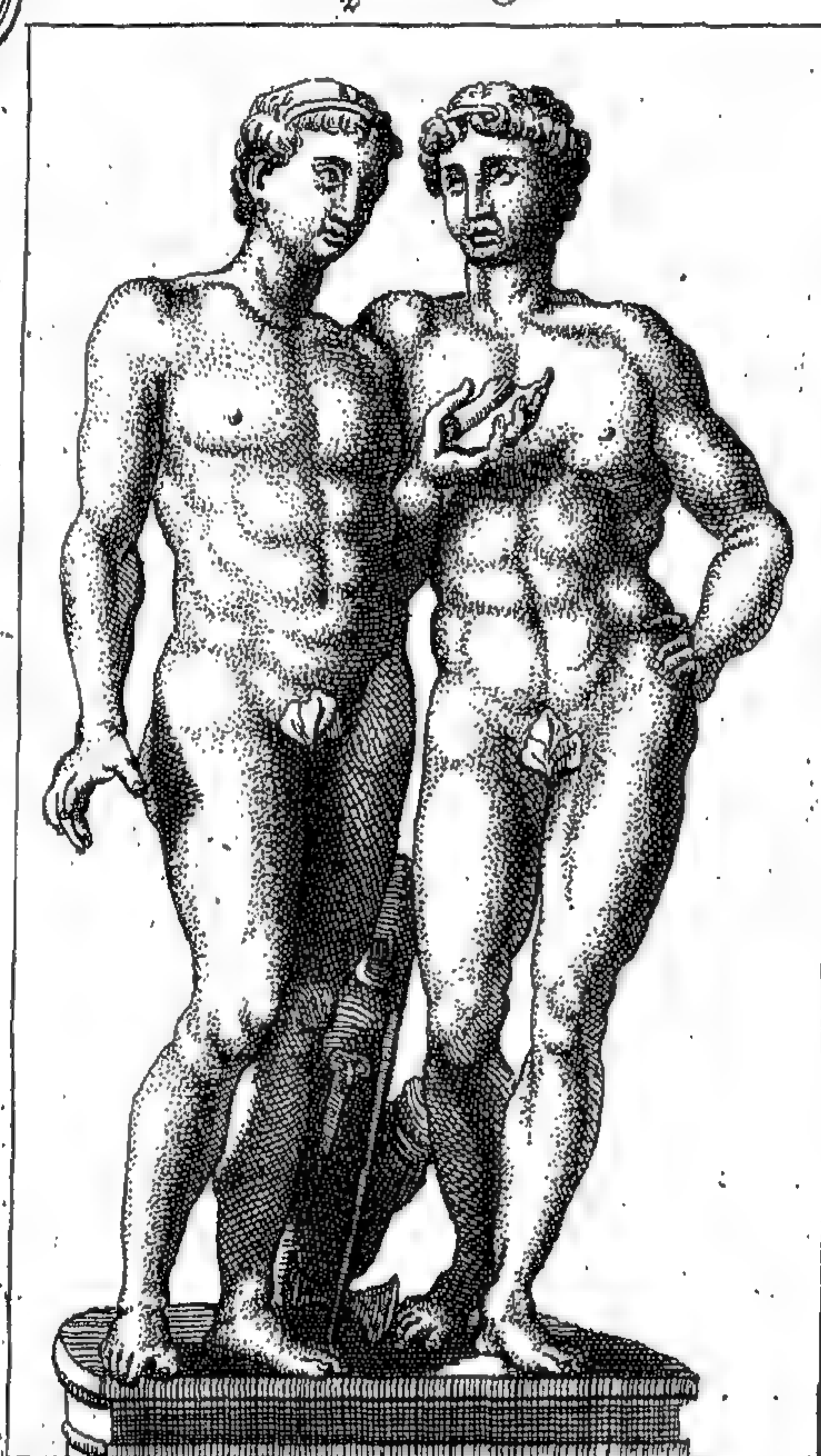
Beger



Beger



La Chaussée



Villa Borghese



La Chaussée



La Chaussée



Maffei



Beger



Bandouri



Bonarota



Bonarota

Medals ⁶, which are almost exactly alike, *Castor* and *Pollux* are both exhibited 5, 6
 naked, but with a Helmet on their Heads: Upon the consular Medals ⁷ the Heads 7
 of these Deities also sometimes occur with Caps on, and a Star upon each of them.
 These Caps, if we take *Lucian's* Word, are made of the Half of each Egg, from
 whence these two Deities sprung.

V. Tho' these two Brothers are almost always exhibited together, yet
 were they never at once in the same Place, nor in the Assembly of the Gods to-
 gether; because (tho' both were Sons of *Leda*) the one was mortal, and the other
 immortal, so they also were alternately one with the Gods, and the other with the
 Defunct; which Honour, as has been observed, was obtain'd at the Request of
Pollux, out of Love to his Brother *Castor*. The Author of the *Cypriack* Verses
 in *Clemens Alexandrinus*, says, that *Castor* was mortal, and *Pollux* immortal; and
 that the last, out of Brotherly Affection to the first, obtain'd of *Jupiter* that he
 should participate of his Immortality. *Alcibiades*, who had gone through the
 several Vicissitudes of Fortune more than any other, and who frequently and sud-
 denly fell from the highest Pitch of Glory and Favour, to the lowest degree of
 Disgrace, said, he thought himself like the *DioscURI*, sometimes living, and some-
 times dead.

VI. Another Medal ⁸ exhibits the Caps only of *Castor* and *Pollux*, with a Star 8
 over each, and underneath a Horse galloping. The two following Busts ⁹ are 9
 the Reverse of a Medal of *Seleucus*. Both the Brothers have the Cap and Star,
 and upon the Cap a Crown of Laurel. The *DioscURI*, according to *Plutarch*,
 were sometimes seen in the Wars of the *Lacedemonians* and *Romans*, whom they
 protected against other Nations. We often meet with them upon consular Me-
 dals in a galloping Posture; probably in Memory of the Assistance given the *Ro-*
mans, as they imagine. In the following Reverse ¹⁰, the two Cavaliers are on 10
 foot watering their Horses in a great Vessel; and what is worth observing, on the
 side of one of them there is a Crescent, but for what reason I know not. Ano-
 ther thing as remarkable is their Pikes, which terminate at the top in a Trident;
 perhaps, as *Lucian* says, because they were in the Service of *Neptune*, to protect
 Mariners. *Castor* is sometimes met with on foot, with his Horse in his Hand.
 In a consular Medal there is nothing of him but his Head and a Star ¹¹. 11

C H A P. VII.

I. *The Cabiri called also DioscURI.* II. *The several Opinions concerning the Ca-*
biri mentioned by Strabo; several Authors said they were the same with the Co-
rybantes, the Curetæ, and the Idean Dactyli. III. *Another Passage of Stra-*
bo, where we remark the same Diversity of Opinions. IV. *M. Astori's Senti-*
ment about the Cabiri. V. *A Passage of Herodotus explained wrong by Lau-*
rentius Valla. VI. *An Inscription where the Cabiri are called DioscURI.*
 VII. *Whether the Cabiri were Magicians.* VIII. *M. Astori's Opinion concern-*
ing the Origin of the Cabiri probable.

I. **T**HE *DioscURI* was a Name not only given to *Castor* and *Pollux*, but also
 to the *Cabiri*, another sort of Deities, about whom the Ancients differ
 very much. These, says *Herodotus*, had a Temple at *Memphis*, into which it
 was not lawful for any but the Priests to enter. *Cambyfes* burnt their Statues, ri-
 diculing

diculing them, and speaking contemptuously of their Divinity. These Statues resembled those of *Vulcan*, and the Inhabitants of the Country said the *Cabiri* were his Children.

II. *Strabo* gives us different Relations of them in these Words: ‘*Acusilaus* an
‘*Argive* says, that *Camilus*, the Son of *Vulcan* and *Cabira*, was the Father of the
‘three *Cabiri*, and of the Nymphs *Cabiridæ*. But *Pherecydes* reckons nine *Cory-*
‘*rybantes* Sons of *Apollo* and *Rytia*, that dwelt in *Samothracia*: Three *Cabiri*
‘and the Nymphs *Cabaridæ*, Children of *Vulcan* and *Cabira* the Daughter of
‘*Proteus*, who had all their sacred Mysteries, especially in *Lemnos* and *Imbrus*,
‘and even in the Cities of the *Trojans*. Their Names are mysterious.

‘*Scepsius* (says *Strabo* a little lower) holds it probable that the *Curetæ* and *Cory-*
‘*bantes* are the same, appointed from their Youth for the Service of the Mother
‘of the Gods, and to dance in Arms in their Mysteries, and are so call’d,
‘ἀπὸ τῆς κορύπλοντα βαίνειν, because they leap as they walk: *Homer* calls them *Be-*
‘*tarmones*.

‘*Huc age Phæacum Betarmones excellentes.*

‘And because the *Corybantes* leap with a kind of Enthusiasm, we thence call those
‘by that Name, who act with Frenzy. Some say that the *Idæi*, the first that
‘inhabited the Foot of Mount *Ida*, were call’d *Daëtyli*; for with them the Foot
‘and Summit of a Mountain had but one Name, and all the Extremities of them
‘were consecrated to the Mother of the Gods. *Sophocles* is of Opinion, that the
‘five first were Men that found out the Use of Iron, and other things useful in
‘Life; that they had five Sisters, and that it was from the number Five that they
‘were call’d *Daëtyli*, or Fingers. Others again give different Accounts, and
‘thereby only add Obscurity to Obscurity: There is also as great a Diversity of
‘Opinions about their Names, as their Number. One of them they call *Sala-*
‘*minus*, others *Damnaneus*, *Hercules* and *Acmon*. Some will have it that they
‘were Natives of *Ida*; and others, that they were Strangers that came and settled
‘themselves there. In this however all are agreed, that they were the first that
‘work’d in Iron upon Mount *Ida*. They are suspected also of being Impostors, in
‘the Service of the great Mother. ’Tis likewise believed that the *Curetæ* and *Co-*
‘*rybantes* were Descendants of the *Idean Daëtyli*; that the first of that Body,
‘born in the Isle of *Crete*, and a hundred in number, were call’d *Idean Daëtyli*;
‘that the *Curetæ*, in number nine, descended from them, and that each of these
‘*Curetæ* had ten Sons, who were also call’d *Idean Daëtyli*.

The same Author *Strabo* had said a little before, that the Writers of the Me-
moirs of *Crete* and *Phrygia* were not agreed amongst themselves; some of them
saying that the *Curetæ*, the *Corybantes*, the *Idean Daëtyli*, and the *Telchinni*
were the same; others, that they were Relations only, and making but little difference
between them, they being all of them given to Enthusiasm and *Bacchanalian* Mad-
ness, which they express’d in Tumult, noise of Arms, of Cymbals, Drums,
Pipes and Clamour, when they celebrated their Mysteries, like the People of *Sa-*
mothracia and *Lemnos*. After he had added something about the Etymology of
the Word *Cureta*, he says it is probable that the *Pyrrick* Dance, which is also per-
formed in Arms, came from them.

III. “Others (continues *Strabo*) say, that the *Titans* gave the *Corybantes* to
‘*Rhea*, and that they were armed Ministers, come from the Country of the
‘*Bactrians*: Others again will have it, that they came from *Colchis*. In the Hi-
‘stories of *Crete*, the *Curetæ* are call’d the Nurses and Keepers of *Jupiter*, sent
‘by *Rhea* from *Phrygia* to the Isle of *Crete*. There are also some that say, that
‘of the *Telchinni* (who were nine in Number) in the Isle of *Rhodes*, those that
‘follow’d

‘ follow’d *Rhea* into *Crete*, and had the Care of *Jupiter*, were call’d *Curetæ*;
 ‘ and that one of these, whose Name was *Coribas*, and who was the Founder
 ‘ of *Hierapydna*, gave Occasion to the *Prasians* of *Rhodes* to say the *Corybantes*
 ‘ were Dæmons, Sons of *Minerva* and the *Sun*. Some again make them the
 ‘ Sons of *Saturn*; others of *Jupiter* and *Calliope*, who also make them the same
 ‘ with the *Cabiri*: They say they went into *Samothracia*, antiently call’d *Meli-*
 ‘ *ta*, and that their Actions are secret and mystical. *Scepsius*, who has collect-
 ‘ ed all these Stories, gives no credit to them, and pretends that in *Samothra-*
 ‘ *cia* there is no mention at all of these Secrets and Mysteries of the *Cabiri*:
 ‘ Nevertheless, he gives us the Opinion of *Stesimbrotus* a *Thasian*, who says the
 ‘ *Cabiri* celebrated the Mysteries of *Samothracia*; and adds, that they were
 ‘ call’d by this Name from *Cabirus* a Mountain in *Berecynthia*. Others pretend
 ‘ that the *Curetæ* were the same with the *Corybantes*, and that they were Mini-
 ‘ sters of *Hecate*.

After all this long Story of *Strabo*’s, it appears that nothing certain can be built upon such a Diversity of Opinions. In general indeed, we see that the *Cabiri*, the *Curetæ*, the *Corybantes*, the *Idean Dactyli*, and even sometimes the *Telchirii*, were taken for the same, and that they were often also distinguish’d from each other. The Opinion related above, of the *Cabiri* and the *Curetæ* being Sons of *Jupiter* and *Calliope*, seems to have been the Reason why they were call’d *Dioscouri*; which is to say, Sons of *Jupiter*. With regard to their Functions, and the Places in which they exercis’d them, there is as great a Variety of Opinions as about the rest. Nor does it appear, that any one Opinion prevail’d over the rest, as we have seen in almost all the other Deities.

IV. Nevertheless, M. *John Anthony Astori*, a *Venetian* Lawyer, and an able Antiquary, has published a learned Dissertation, in which he endeavours to shew who the *Cabiri* were, and to prove that they were the same with the *Corybantes*, the *Curetæ*, the *Idean Dactyli*, and the *Telchirii*. We shall give in abridgment what he has said hereupon, and add our own Remarks. He refutes at first the Opinion of *Dionysius Halicarnassens*, and that of *Cassius Hermina*, related by *Macrobius*, who say the *Cabiri* were the same with the *Penates*, for this Reason, because the *Cabiri*, and *Penates*, had both the Appellation of great Gods. But it is easy to say that this Reason will not hold, there being many other Gods so call’d in Inscriptions, which nevertheless were not therefore by any call’d the *Cabiri*. He rejects in like manner the Opinion of *Pherecydes*, related by *Strabo*, and of *Nonnus* in *Dionysiaca*, who make them the Sons of *Vulcan* and *Cabira*.

V. Deceived by the Version of *Laurentius Valla*, he pretends that *Herodotus* never said the *Cabiri* were the Children of *Vulcan*: Nevertheless he did say so, not indeed of himself, but in relating the Opinion of the *Ægyptians* of that Time: The Passage is very clear, tho’ *Valla* mistook it, as well as he did many others.

Amongst the Antients, there were some that said the *Cabiri* were Dæmons, or mighty *Genii*, *δαίμονας δυνάμεις*, that dwelt in the Cave of *Zerynthus*. M. *Astori* refutes them by the Testimony of *Eusebius*, who says the *Cabiri* were the first that found out Enchantments, and by consequence that they were Magicians, and not Dæmons, as he also proves below. Nor is he of opinion with those, who, to give some colour of Truth to the Dreams and Fables of old Idolaters, have recourse to Allegory, and tell us that the *Cabiri* were either the Winds, or the Virtue of the Earth, or the Earth it self: But very judiciously remarks, that the Philosophers of later Times, perceiving the Absurdity of their Worship, allegorically referr’d these Deities to the different Parts of the Universe, physically consider’d.

VI After

VI. After this, M. *Astori* establishes his own Opinion, and proves from the Testimonies of *Pausanias*, *Cicero* and *Eusebius*, that the *Cabiri*, or *Anactæ*, are the same with those that *Cicero* puts in the first Rank of the *Dioscuri*, Sons of old *Jupiter* and *Proserpine*, whose Names were *Tritopatreus*, *Eubuleus* and *Dionysius*. These three *Cabiri* were the same with the *Curetæ* and *Corybantes*. The Name of *Dioscuri* was certainly given to these in a Greek Inscription, which in *English* runs thus, Caius, the Son of Caius the Acharnian, who was made a Priest of the Great Gods, the *Dioscuri Cabiri*, hath erected this Monument in the Year *Dionysius* was Archon, after *Liciscus*.

Our Author, M. *Astori*, is not against the Opinion of those that say the *Cabiri* were the same with the *Telchinni*, and that they were pernicious Magicians and Enchanters, who work'd Prodigies to make themselves formidable, and gain the Admiration of a credulous People. He also collects from Passages, even of different Writers, that it was probably the *Cabiri* who established the Worship of the Gods in *Greece*, which Worship they first brought into *Samothracia*, and afterwards into the Isle of *Rhodes*.

VII. The same learned Author maintains, that they were worshipp'd as Gods, as many other Magicians were, who were taken into that Number. But it cannot be doubted that the *Cabiri* had divine Honours paid them, and were worshipped even as great Gods, seeing there are Inscriptions that give Testimony of it: Nor are there Authors wanting, that look upon them as Magicians and Impostors: But whether this Opinion is as well supported as the other, I know not. M. *Astori* also, from the Authority of some Authors, affirms, that the *Cabiri* were the same with the *Idean Dactyli*, the *Curetæ* and the *Corybantes*; and that the last Name was given them ἀπὸ τῆς κορυβατιστικῆς, from a kind of Madness and Enthusiasm, with which they were actuated. They were also call'd *Anactes*, a Name signifying Chiefs, or Princes. He afterwards talks of their Mysteries, in which they sacrific'd some of their Brethren or Companions; and of their Initiations, where they made the Person to be initiated sit down, and then bound his Belly with a Purple Band, after which they danc'd round him. They were (continues he) Magicians, that expiated with certain Ceremonies the Crimes of Murderers, to whom they gave Iron Rings by way of Preservatives. Their Priest, according to *Hesychius*, was call'd *Koies*, or *Koes*; it was he who expiated Murders.

VIII. M. *Astori's* Opinion of the Origin of the *Cabiri* seems to be pretty well supported: They were (according to *Cicero*) the *Dioscuri*, Sons of old *Jupiter* and *Proserpine*, and their Names *Tritopatreus*, *Eubuleus* and *Dionysius*. For my part, I am inclined to think, they were the same with the *Curetæ*, the *Corybantes* and the *Idean Dactyli*. Many others say the same; and, which is more, attribute the same Functions to them. This however appears pretty certain, that they who make *Vulcan* their Father, have many Followers: amongst these, *Herodotus*, the most ancient of all the Historians, says, that this was the Opinion of the *Ægyptians*. But M. *Astori*, who did not remark this Passage of *Herodotus*, by reason of its bad Translation, goes about to confute *Pherecydes*, who says the same thing in *Strabo*, without taking notice of *Acusilaus*, who calls them the Grand-Children of the same God. But that which seems to prove that this Opinion of their Origin was received in many Places, is, that in the Medals there is seen a *Cabirus*, with the Inscription ΚΑΒΙΡΙΟΣ, not only holding a Hammer like *Vulcan*, but also habited like him, and wearing a Cap exactly resembling his.

In honour of the *Cabiri*, there were Sports and Exercises, which they call'd *Cabiria*, but which were little known amongst the Ancients.

C H A P. VIII.

I. *Leda taken for Nemesis by some.* II. *The Origin of Nemesis, and her Office.* III. *A Colossal Statue of Nemesis, as likewise her History.* IV. *Figures of Nemesis.* V. *The Nemeses in the plural Number.* VI. *Other Images of Nemesis.*

I. UPON ancient Monuments, we often meet with *Leda*, ^{12, 13} the Mother ^{12, 13} of *Castor* and *Pollux*, with a Swan, or with *Jupiter*, in the Form of a Swan: There are many Images ^{14, 15} of her, of different Forms. *Pausanias* tells ^{14, 15} us, it was the Opinion of the *Greeks*, that *Nemesis* was the Mother of *Helena*, and that *Leda* was no more than her Nurse; of which *Phidias* being well informed, made a Statue of *Leda* presenting *Helena* to *Nemesis*. *Plutarch*, in his *Pythian Oracles*, speaking of those that were call'd by various Names, says, that *Leda* was call'd *Mnesinoe*: The Translator has render'd it *Nemesis*; perhaps he read it so in the *Greek*: The Criticks also defend this Reading; which if admitted, *Leda* and *Nemesis* will be the same, as many Moderns have thought. *Hyginus* distinguishes them, and says almost the same thing with *Pausanias*; but in other Places he speaks so differently, and others vary also so much about them, that if it was worth while to examine farther into the Story, nothing certain could be determin'd about the Origin of the *Tyndarides*, tho' never so great Care was taken.

II. *Nemesis* was, according to others, the Daughter of *Oceanus* and *Nox*. She was also call'd *Adrastia*; about the Etymology of which Name they also dispute according to Custom. Her Office was to watch the Actions of Men, to punish the Wicked, and reward the Good: She was, says *Ammianus Marcellinus*, Arbitrator in all Affairs, the Daughter of Justice, and had an Eye over all that was done upon Earth. Antiquity gives her Wings, which denotes the Celerity with which she follow'd all Men to remark their Actions. She was also represented sometimes with a Rudder; but whether she is to be met with now, with that Symbol, I know not. She was also described with a Wheel; to signify her rolling, as it were, thro' the World, to observe what was done there. This Name *Nemesis* is *Greek*; nor was there any *Latin* Word that expressed it; which nevertheless, says *Pliny*, did not hinder her Statue from being put in the Capitol.

III. At *Rhamnus*, a Town in *Attica*, there was a Statue of *Nemesis* ten Cubits high, all of one Stone, and of so great Beauty, that it did not give place to the Works of *Phidias*. It was made by the Carver *Diodorus*, or as others will have it, *Agoracritus*. *Pliny* tells us, that *Agoracritus* made it at first for a *Venus*; for a Tryal of Skill between him and *Alcamenes*, both *Phidias's* Scholars; and that *Alcamenes* got the better, not that he excell'd in Workmanship, but in the Voices of the *Athenians*, who were willing to favour their Countryman. *Agoracritus*, affronted at this piece of Injustice, sold it, but upon condition that it should never be set up in *Athens*, and call'd it *Nemesis*: It was afterwards carried to *Rhamnus*, a Town of the *Athenians*, and thence had the Name of *Rhamnusia* given it. But *Pausanias* says, that this *Nemesis* was the Work of *Phidias*, and that she had in one Hand the Branch of an Apple-tree, and in the other a Viol (*Phiala*) upon which the *Æthiopians* were represented. Formerly (continues the same Author) *Nemesis* had no Wings; but the *Smyrnenses* afterwards made winged Statues, which they gave to *Nemesis* and *Cupid*, and to no other.

16 IV. The first Figure ¹⁶ we shall give of her, has Wings; in one Hand she holds a Branch, and in the other a Ribbon floating; and at her Feet is a Wheel. We have already seen that the Ancients represented her with a Wheel; which Symbol agrees with her very well, she being, as they say, the Soul (as it were) of Fortune, *vis Fortunæ*. Others hold that she is *Fortune* her self. She is repre-
17 sented afterwards without Wings, ¹⁷ with a Staff in one Hand, a Ribbon or Band in the other, and a Wheel at her Feet.

V. *Nemesis* is commonly read in the singular Number, nevertheless, according to *Pausanias*, *Nemefes*, in the plural, is sometimes met with. ' *Alexander*, the Son of *Philip* (says he) was the Founder of *Smyrna*, such as it is at this Day; being admonished in a Dream to rebuild it. They report also, That having been Hunting upon Mount *Pagus*, he went in his hunting Habit to the Temple of the *Nemefes*, where falling asleep under a Palm-tree, near a Fountain, the *Nemefes* appear'd to him in a Dream, and commanded him to build a City there, and bring the People from *Smyrna* to it. *Beger* thinks this same Story is represented upon a Medal of *Marcus Aurelius* struck at *Smyrna*. Upon the Reverse there is a Man lying, with his Head resting upon his Shield, and two Women standing, that seem to talk together. These (says *Beger*) are the *Nemefes*. Nevertheless *Pausanias* tells us, that *Nemesis* was represented at *Smyrna*, with Wings, which these two Women want. It may perhaps be said, that the Workman made these *Nemefes*, as they were exhibited in the Time of *Alexander*; or more truly, that these Women were not *Nemefes*.

VI. M. *Vaillant* gives us for a Head of *Nemesis*, that which is found upon a Medal of the *Claudian* Family, which has, as it were, a Necklace of Pearls and Pendants at her Ears: It differs not much from the Heads of *Venus*, found upon almost an infinite Number of Medals. There is however no doubt, but that it is some other, and not *Nemesis*. There is also another Head something like this, which he calls a *Nemesis*: But as we see nothing in these Heads to determine them the Heads of *Nemesis*, we shall not venture to make 'em pass for such.

At *Rome* there was a Statue of *Nemesis*, a Fragment of which was found with this Inscription, *Nemefi Sanctæ*: But this mutilated Statue, which consists only of so much as from the Knee to the Base, exhibits nothing besides the bottom of a Robe trailing upon the Ground. Of the three Reverses of Medals
18 which we give, where *Nemesis* is represented, the *Byzantian* ¹⁸ has a Wheel as the other two have, and besides that, an Instrument in form of a *Rhombus*, not
19 known: That of *Sides* ¹⁹ has a Pike or Spear, and a Griffin at her Feet; and that
20 from *Samos* ²⁰ has a Veil upon its Head.

CHAP. IX.

I. The Goddess Fortune, and a Definition of her. II. Fortune styled *περεπλόος*, and why. III. Images of Fortune. IV. Fortune in Company with Hecate.

I. **T**O define *Fortune* in such a manner as to make her better comprehended than from her Name alone, will be difficult to do. It is, say some, the sudden and unexpected Event of Things arising by chance. *Anaxagoras* says, it is a Cause not manifest to human Reason: But I leave others to examine whether these Definitions are compleat or not: And because in all Probability they will
not



Bonanni



Bonanni



Montfaucon



Maffei



La Chausse



La Chausse



La Chausse



Montfaucon



La Chausse



Beyer



La Chausse



Maffei



Beyer



Gorlaeus



Gorlaeus



Maffei



Maffei

not appear so, I leave it to them to find out in what they are deficient; and shall content my self with remarking, that the Idea, which from all Time has been affix'd to this Word, *Fortune*, seems clearer than all the Definitions given by the Ancients. The Difference between Pagans and Christians in their Notions concerning *Fortune* consists in this, that the first considering sudden and unexpected Events, often unknown, and seemingly contrary to Reason, good Sense, and even Justice, imagined a Cause to which they attributed these Defects: Thus they described her as blind, acting inconsiderately and at random, without foreseeing the Effects and Consequences of Things: They gave her indeed a Helm or Rudder in her Hand, to signify that she governed the World; but at the same time they believed she did every thing by Caprice and Humour, without any regard to Equity and Justice. Christians, on the contrary, altho' they give the Name of *Fortune* to sudden and unexpected Events, which they understand not the Reason of; yet they are persuaded that nothing is done rashly and at all Adventures, but that the most unexpected Events, how repugnant soever they may seemingly be to Reason, are caused by the infinite Wisdom of God, and are always for the particular as well as general Good of all those that commit themselves to the Conduct of Providence.

The Pagans therefore, who consider'd *Fortune* as the Cause of all Events, fail'd not to deify her and pay her divine Worship. The *Greeks* call'd her *τύχη*: 'Tis notwithstanding remarkable that *Homer* never once makes use of this Word either in his *Iliad* or *Odysses*, tho' he had a thousand Occasions of doing it; which shews that it was then scarce in use, at least not in the Sense it was afterwards understood in.

II. It's reported that *Bupalus* was the first that made a Statue of *Fortune* for those of *Smyrna*: She sustain'd upon her Head the Pole, and held a Horn of Plenty; and therefore probably it was that *Pindar*, as *Pausanias* says, call'd her *Φερέπολος*, that carries the Pole. This Name was Symbolical, and denoted *Fortune* as bearing the Pole, and governing the World, like as was also signified by the Helm or Rudder, her common Symbol. Others read in *Pausanias* *Φερέπολιν*, bearing a City: But *Lilius Gyraldus* read *Φερέπολον*: See *Pausanias*. Whether it is the Pole that the second and third Figure sustain, I know not; but methinks it cannot be better represented than by the round Figure, she has upon her Head.

III. The first Figure of *Fortune* is very remarkable¹: She has a Crescent and a Sun upon her Head, to signify that she governs the World, and all that is illuminated by those two Stars. Upon her left Arm she has two Horns of Plenty, signifying that she is the Dispenser of the Goods of this World. The Helm in her other Hand also denotes her the Governess of the Universe. The second Figure,² which in like manner has the Horn of Plenty and the Helm, has also upon her Head a round Ball which may well denote the Pole. It appears plainer in the following Figure taken from our Cabinet³, where also, according to Custom, she has the Horn of Plenty; but the Helm or Rudder, thro' the Injury of Time, is fallen from her. The fourth⁴ has nothing remarkable: But it is not so with the fifth⁵, who has the Marks of the Sun and Moon; signifying that all sublunary Things are subject to her. I know not whether the little Figure⁶ that is sitting, and holding in her left Hand a Horn of Plenty as usual, and in the right a Globe, as Mistress of the World, can be taken for *Fortune*. The following Figure is remarkable⁷ for the Ornament of its Head; which is the same with what is commonly seen upon the Head of *Isis*. The next⁸ wears a kind of *Phrygian* Cap, has in her left Hand a Horn of Plenty, and had a Helm or Rudder probably in her right, which, thro' the Injury of Time, is fallen. The following

PLATE
LXXXIX

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- 9 lowing Figure ⁹ is pretty singular, and worth Observation: 'Tis the *Fortune* of *Antioch*, as the Inscription testifies. She has upon her Head the Mark of the Pole, unless you will say it is a Basket, the Symbol of *Serapis*: In her left Hand she has a Horn of Plenty full of Ears of Corn, to signify the Fertility of the Country, and in her right holds a Helm, at the Foot of which is a Globe; to signify that she governs the World. The Inscription is this; Αὐξέει τύχη Αντιοχείων, *crescit Fortuna Antiochenorum*, The *Fortune* of those of *Antioch* encreases. The first Word of the Inscription is Αὐξέει, and not Αλεξέει, as others have read it. Another Figure
- 10 has also a Pole upon her Head ¹⁰ a little larger than the preceding ones: She has also the Horn of Plenty in one Hand, and in the other a Helm, upon which is a Dolphin.
- 11 IV. *Fortune* ¹¹ is found also in Company with *Hecate*, the Goddess with three Faces, who was call'd *Trivia*, for looking upon three different Ways. She is perhaps put with *Fortune*, because what Way soever one takes, *Fortune* confers her Favours at random on whom she pleases.

C H A P. X.

I. *Fortune with the Symbol of Isis.* II. *The Goddess Isis taken for Fortune.* III. *The Romans took off Fortune's Wings.* IV. *The Triumph of Fortune, and other Images of this Goddess.*

- 12 I. A N O T H E R Figure of *Fortune* ¹² is only remarkable for a Symbol she has of *Isis*, which shall now be taken notice of. *Plutarch* tells us they represented *Fortune* with Wings: Many Monuments also do the same: Such is that
- 13 in the Cabinet of *Brandenburgh* ¹³, from whence this Figure is taken; her Wings there are large; her Head crowned, and above the Crown that notable Ornament like a Plume, which is seen in the Figures of *Isis*. It's commonly a Flower call'd a *Lotus*, that they put upon the Head of this *Ægyptian* Deity; but sometimes they mix other things with it. In another there is seen a Crescent, which sometimes also appears in the Head Attire of *Isis*.

II. *Fortune* has often these Marks of *Isis* upon her Head: Nor is it to be wondered at that they are attributed to her, since many of the Ancients have thought that *Isis* was the same with *Fortune*; but with this difference, says *Apuleius*, that *Isis* is thought to be *Fortune* with her sight, whereas the other is blind. She has here in her right Hand as usual a Helm or Rudder, and in her left a Horn of Plenty, where there is seen (above some Apples and other Fruit) two Heads, the one of *Jupiter*, and the other of *Juno*, according to some; which indeed agrees pretty well with what *Cicero* says in his Book *de Divinatione*, that in some certain Place they worshipp'd *Jupiter* sitting with *Juno* in the Lap of *Fortune*, whose Breast also *Jupiter* suck'd. Others say it is *Isis* and *Osiris*, or to speak more physically, the Sun and Moon. This Statue has also a Quiver upon its Shoulder like *Diana* or *Cupid*. This Multiplicity of Symbols belonging to different Deities, gave Occasion to some to think it was a *Pantbean* Figure, that had the Form of *Fortune*, the Wings of *Cupid*, on his Breast the Skin of the Tiger or Panther of *Bacchus*, the Head Attire of *Isis*, the Quiver of *Diana*, and the Heads of *Jupiter* and *Juno* on its Horn of Plenty. But since at first sight *Fortune* appears to us, and as Wings (according to *Eusebius*, *Plutarch*, and others) of right belong to her, as well as the Helm and Horn of Plenty, and that the other Symbols seem to be

no more than Ornaments, I had rather with *Beger* take her for *Fortune* adorn'd with the Symbols of other Deities, which have some Affinity with her.

III. As to the Wings, tho' it be certain they were anciently given to *Fortune*, yet the greatest Part of the *Roman* Monuments exhibit her without them; which is agreeable enough with what *Plutarch* says in his Book of the Virtue and Fortune of the *Romans*: '*Fortune*, says he, having quitted the *Persians* and *Assyrians*, and hovered a little over *Macedon*, soon lost *Alexander*, afterwards pass'd into *Ægypt* and *Syria*, and divided the Kingdoms there, often turning her self to the *Carthaginians*, at length passed the *Tiber*, arriv'd at Mount *Palatine*, and throwing away her Wings and Sandals, her faithless and unconstant Wheel, she entered *Rome*, and fixed there her Residence.

IV. *Fortune* Triumphant¹⁴ appears in the following Figure. She has in her¹⁴ Hands as usual the Helm and Horn of Plenty: A *Victory* crowns her: *Mercury* goes before her with all his Symbols, and presents the Purse: He is the God of Traders, and perhaps denotes that the Success of Trade depends on *Fortune*. The next Figure¹⁵ represents *Fortune* in like manner crown'd by *Victory*: The Goddess¹⁵ in the mean time talks to a Woman, which the Gentleman who published this Monument takes to be *Virtue*. If it is indeed *Virtue*, and if *Fortune* is consulting with her, it cannot then be Blind *Fortune*, who has no regard either to Virtue or Vice, but *Fortune* with her sight, which is no other than *Isis*, that always governs her self according to Justice and Equity.

But besides the ordinary Symbols, she is exhibited in the next Figure¹⁶ with a¹⁶ Wheel, which denotes her Volubility, and the Changes she makes in the World:

Fors cui nulla placet nimium secunda potestas.

It's something surprising, that the Wheel, which is so commonly ascrib'd to her, is so seldom found with her upon Marbles, Medals, and Gems. Another Figure¹⁷¹⁷ represents her likewise with the Wheel and her other Symbols, with this only difference, that she holds with the Helm a Bough or Branch; for what reason I know not. She often occurs with her ordinary Symbol upon the Imperial Medals: She holds a Rudder or Helm resting upon a Globe in a Medal of *Domitian*; which denotes her Power in the Universe: She is often seen with this Inscription, *Fortuna redux*; which may be taken in an active Sense for *Fortune* bringing back the Emperor; and also for *Fortune* return'd. *Fortuna redux* in *Geta* is sitting upon the Ground, and resting upon a Wheel without a Rudder: This Wheel may possibly denote some Journey made by Land in a Chariot, and for that reason it is perhaps that *Fortune* has not the Rudder, which is the proper Symbol of a Voyage by Sea. But in a Medal of *Gordianus Pius*, *Fortuna redux* has both the Wheel and Rudder, probably signifying that *Fortune* came by Sea and Land; but this is only Conjecture. Those Emperors who imagined they had fix'd the Inconstancy of *Fortune*, and as it were subjected her to their Empire, put upon their Medals *Fortune*, with this Inscription, *Fortuna obsequens*, *Fortune* obeying; as in that of *Antoninus Pius*; which, by the way, was more probably done by the Senate out of Flattery, than by the Emperor himself, who had too much Modesty to do such a thing. It's very probable the Inscription, *Fortunæ manenti*, in the Medal of the Emperor *Commodus*, was done by his own Order, where *Fortune* sitting holds a Horse by the Bridle, has a Rudder behind her, and in her Hand a Horn of Plenty as usual.

C H A P. XI.

I. Fortune pictured with a Beard. II. The Fortunes of Antium. III. Good-Luck. IV. Plenty.

PLATE
XC.

I. **A**T Rome there is an Image of *Fortune*¹ with a Beard, which would never be taken for her, did not the Inscription give Authority to it: She had a little Temple at Rome. There were also other Deities, says *Spon*, that were worshipp'd as Male and Female; for Instance, *Lunus* and *Luna*, *Liber* and *Libera*. *Fortune*, which they call'd *Mammosa*, or having Breasts, had also a Temple at Rome; but her Figure we have never seen: It's probable however she had a great number of Paps upon her Breast, as *Diana* of *Ephesus* and *Isis* in several Images have. Many other Attributes were given to *Fortune*, according to the Wants of those that invoked this Deity. *Gruter* gives us an Inscription, *Fortunæ meliori*, To better *Fortune*: Her other Names were *Fortuna virilis*, *Fortuna mulieris*, *Fortuna dubia*, *Fortuna hujus diei*, *Fortuna equestris*, which last was dedicated by *Fulvius Placcus*, after the Battle obtain'd over the *Celtiberi*: She was also call'd *Fortuna cunctiosa*, and *Fortuna primigenia*, because she had always favour'd Rome from her Beginning.

II. There were two of these Deities at *Antium*, call'd now *Nettuno*. *Martial* makes them Sisters, and says these Prophetesses pronounc'd their Oracles upon the Sea-shore;

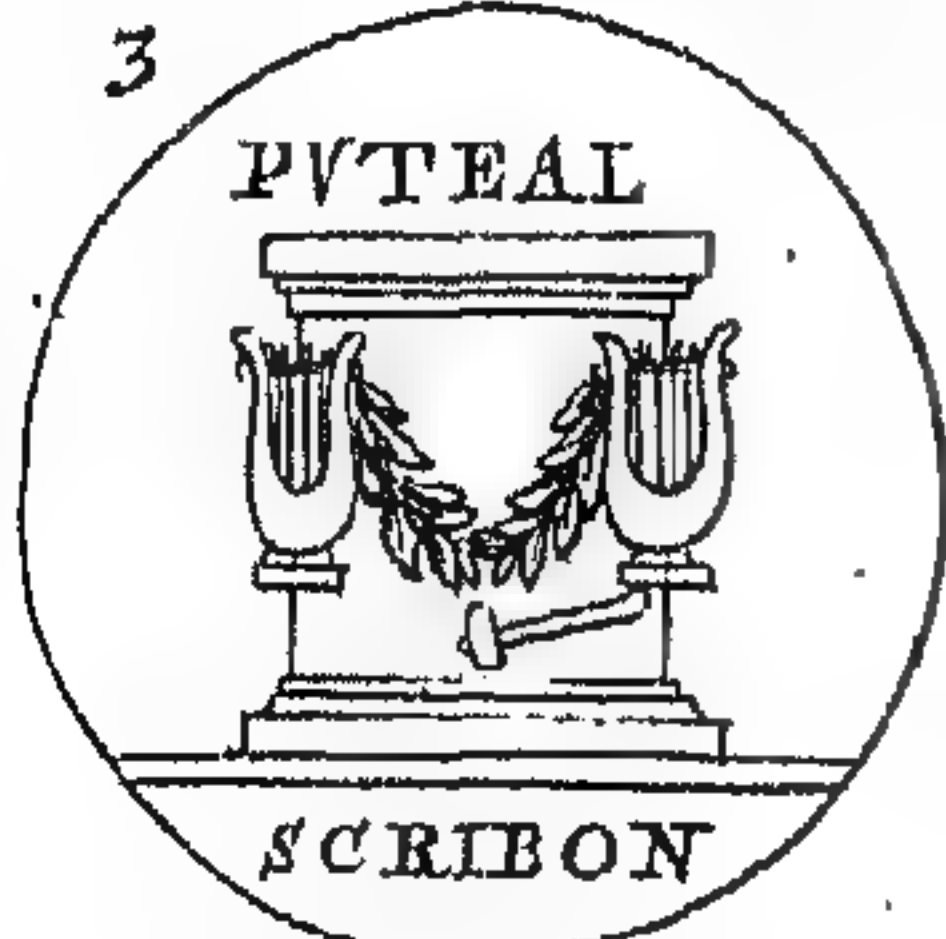
*Sen tua fatidicæ discent reponſa ſorores,
Plana ſuburbani qua cubat unda freti.*

Suetonius calls them *Sortes Antiaticas*, *Antiatic* Lots, because Divination was there performed by Lots. They were also call'd *Fortunæ geminae*, *Twin Fortunes*, because, says the Learned *Fabreti*, (whom I knew at Rome) the one was the Cause of good, and the other of bad Events. *M. del Torre* Bishop of *Hadria*, in his Dissertation upon the Inscription of *Marcus Aquilius*, says it is through Mistake that the Text of *Suetonius* calls them *sortes Antiaticæ*, and that of fifteen MSS of that Author which are in the *Vatican*, two only read *sortes Antiaticæ*, and the other thirteen *Fortunæ Antiaticæ*. Wherefore as this reading is supported both by Reason and Authority of MSS, the *sortes Antiaticæ* ought not to be regarded, especially when they are no where else so call'd, nor any Testimony brought to prove that Divination was there performed by Lots.

III. *Bonus Eventus*, or good Luck, seems only to differ from *Fortune* in this, that it expresses nothing but good Success; whereas the Name of *Fortune* expresses both good and bad. The Romans made a God of *Good Luck*, and built a Temple to him at Rome. *Pliny* mentions a Statue of this Deity made by *Euphranor*, in whose right Hand was a Cup, (*Patera*) and in the left an Ear of Corn and a Poppy. There was in the Capitol a Statue of the same Deity made by *Praxiteles* the Statuary; which makes it probable that this God was known among the Greeks. We have the Head of this *Bonus Eventus*² upon a Gem, where upon the Forehead there is a Wreath or Filler (*Tania*) such as is found upon a Medal of³ the Family *Scribonia*: On the Reverse is a round Altar adorned with Festoons. This Altar was hollow, and placed over a Well, wherein the Razor was put, with which *Accius Navius* the *Augur* cut a Whetstone in two; the Story of which we have in *Livy*. This Place having been ruined, was rebuilt



Beger



Beger



Augustin



FORTVNAE BARBATAE SACR

Spon



Ia Chayfe



Augustin



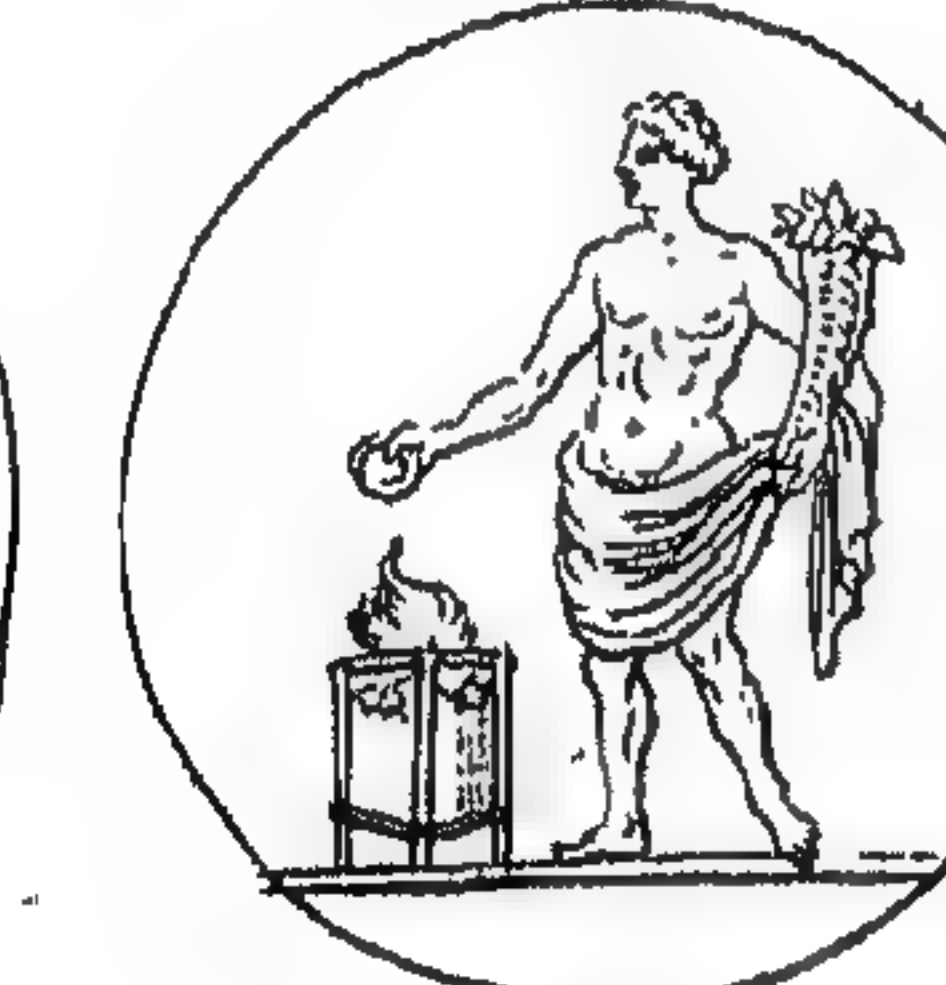
Augustin



Augustin



Augustin



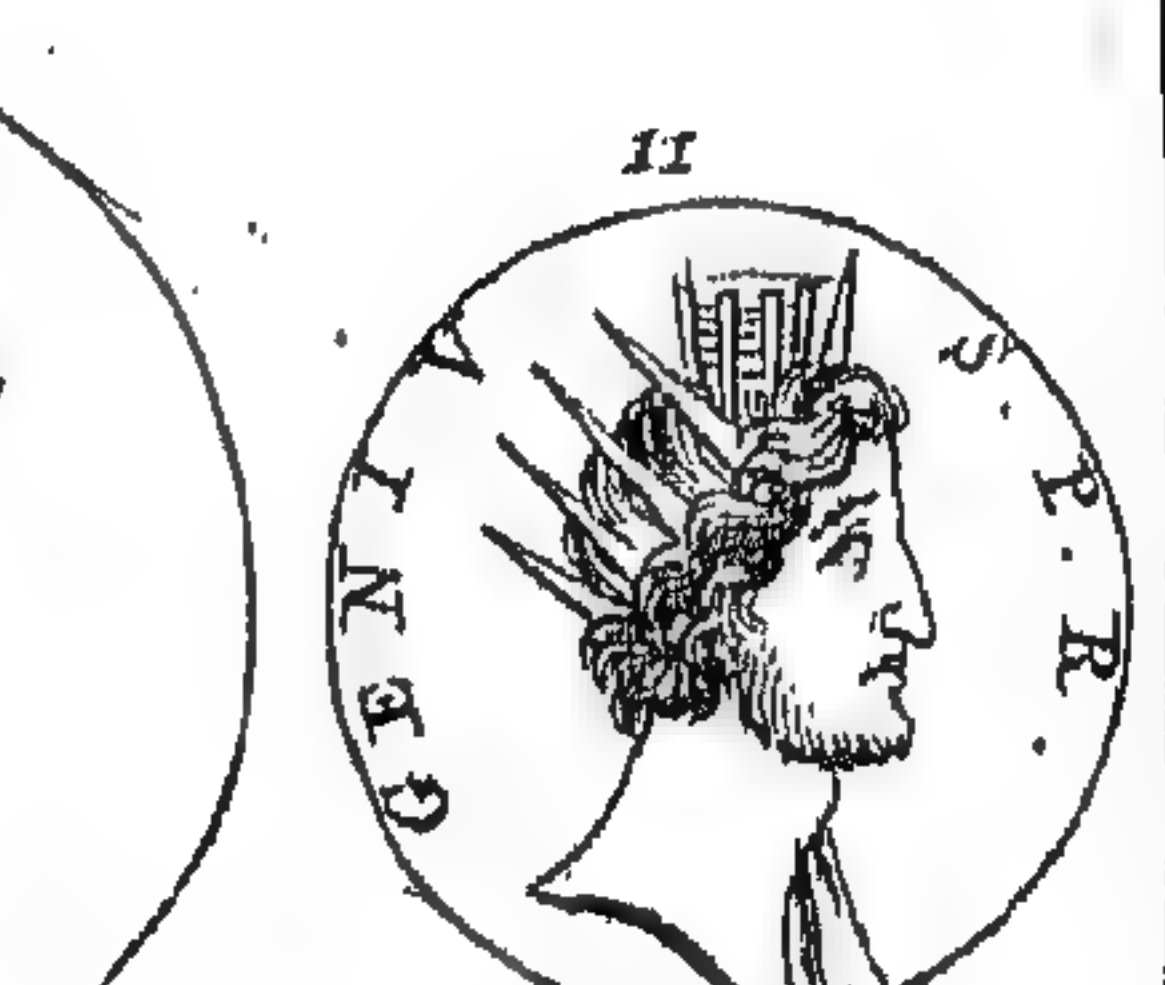
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Angeloni



Angeloni



Vaillant



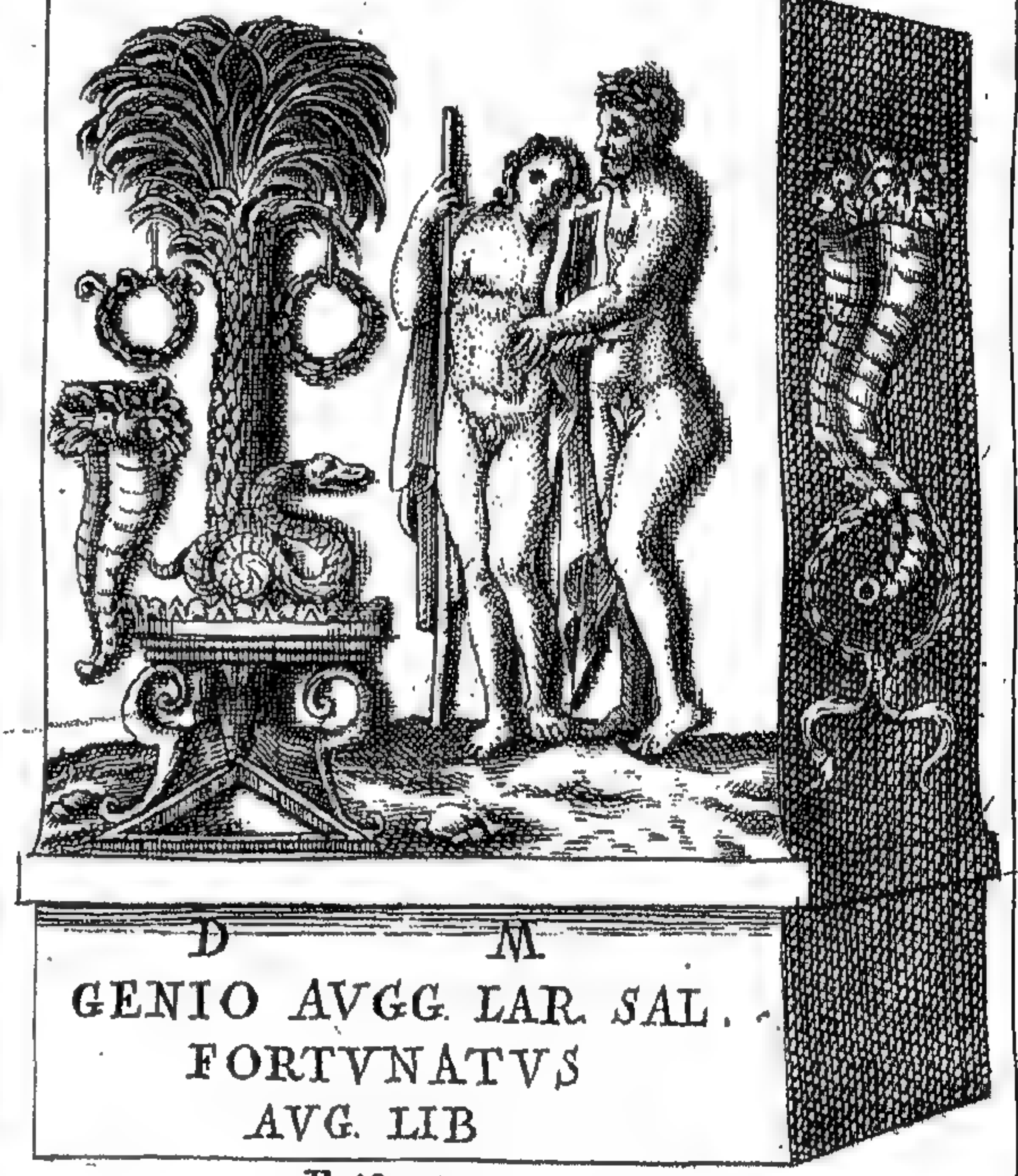
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Maffei



Boissard



Boissard



Vaillant



Vaillant



Boissard

Platego

built by the Law of *Scribonius*, and for that reason it is, that the Inscription on the Medal is *Puteal Scribonii*. *Bonus Eventus* is found naked in a Medal of *Antoninus Pius*, holding a Cup (*Patera*) over a flaming Altar with one Hand, and Ears of Corn in the other.

IV. *Plenty*, which was consider'd as a Person by the Ancients, was (as one may say) the Gift of *Fortune*: The *Greeks* call'd her *Εὐδωρία*. The Figure ⁴ of a Woman crown'd with Leaves, was taken for *Plenty*: In her right Hand she has the Horn of *Plenty*, and rests her left upon a great earthen Vessel, such as they used of old to keep Wine or other Liquors in. Upon a Medal of *Trajan*, ⁵ she is represented sitting with two Horns of *Plenty*, one on each side. Upon a Medal of *Elagabalus*, ⁶ she is represented pouring out Corn in abundance; and upon one of *Balbinus* ^{7, 8} she is pouring out all there is in the Horn of *Plenty*; ⁹ as she is also in two others of *Decius* and *Numerianus*. But upon the Reverse of a Medal of *Antoninus Pius*, she is sitting, with the Flower *Lotus* (which is the Mark of *Isis*) upon her Head, in one Hand a Horn of *Plenty*, and in the other Ears of Corn and Poppies, like the Goddess *Ceres*.

C H A P. XII.

I. *The Genii, Lares, and Penates, taken often for one another.* II. *The Genii taken for the Manes of deceased Persons.* III. *Every Person had a good and evil Genius.* IV. *The Genii of Women called Juno's.* V. *Images of the Genii.* VI. *Several Epithets of the Genii.*

I. **T**HE *Genii, Lares* and *Penates*, are often taken one for another. The Name of *Genius* is common to all: The *Lares* are often call'd in Inscriptions, *Genii loci*: They are also often taken by ancient Authors for *Penates*, who frequently put one for the other; so that it will be very hard to distinguish their Functions. 'Tis generally thought, that the *Lares* are the Gods of particular Houses, and the *Penates* of Houses in general: But this Distinction will not always hold, seeing we often find the *Penates* the Guardians of particular Houses. Some Inscriptions we find To *Jupiter* and the *Genii* of the Place, *Jovi & Geniis loci*, which *Genii loci* seem to be the same with the *Lares* and *Penates*. Others are found To *Jupiter* and the *Lares*, *Jovi & Laribus*; and likewise To *Jupiter* and the *Penates*, *Jovi & Penatibus*. In another Inscription, there is the *Genius* of Mount *Cælius*, which was (says *Gruter*) represented under the Form of a Man sitting upon a Mountain.

II. The *Genii* are also taken for the *Manes* of the Dead; as appears from many Inscriptions brought by *Fabreti*. ' *Genius* (says *Apuleius*) is the Soul of Man, freed and disengaged from the Bonds of the Body. These *Genii* were anciently call'd, in the *Latin* Tongue, *Lemures*. Of these *Lemures*, they that took care of those who surviv'd them in the House, and were quiet and peaceable, were call'd *Lares familiares*: But those, on the contrary, who for their wicked Life had no Place assign'd 'em to stay in, but wander'd from Place to Place like Exiles, frighted good Men, and really injured bad Men: Those, I say, are commonly call'd *Larvæ*, tho' both the one and the other, the *Lares* and *Larvæ*, have the Name of Gods, *Manes*; which Appellation, *Gods*, is given them by way of Honour.

The

The *Lares* were then (according to *Apuleius*) the *Genii* of the Dead: *S. Austin* also says almost the same thing. Amongst the Inscriptions of *Fabretti*, we find the *Genii* call'd *Tutelæ loci*; which must be understood of the *Lares* or *Penates*. It does not appear that the *Greeks* distinguish'd them, but call'd 'em indifferently; the Gods *Lares*, domestick Gods, born in the same Places, Keepers of the Houses and Possessions, inhabiting the most secret Places of the House, Paternal Gods. We shall now speak of all the three, the *Genii*, the *Lares* and *Penates*.

III. The Ancients were of Opinion, that every Man had his *Genius*; but most of them, as *Euclid*, *Empedocles*, and many others, believed that each Man had two, the one Good and the other Bad. The *Greeks* call'd their *Genii*, *Dæmons*. The *Latins*, who took most of their Religion and Ceremonies from the *Greeks*, held also, that there were two of these *Genii* to every Man's Share. 'As soon as we are born (says *Servius* upon *Virgil*) two *Genii* are appointed to attend us; one of which exhorts us to Good, and the other intices or provokes us to Evil; They are call'd *Genii*, and that very properly, because from the Time of Generation they are deputed to observe Men: They are also present with us at our Decease, and are our Conductors either to a good or evil State. A Medal of the Emperor *Maximianus* has upon the Reverse this Inscription, *bono Genio pii Imperatoris*, To the good Genius of the pious Emperor; which supposes there was also an evil one.

IV. Among the *Romans*, the Name of *Genii* was only given to those that had the Care of Men, and the Guardians of the Women were call'd *Juno's*; of which kind we find many Examples: For it is in this Sense that we meet so often with *Junones* in the plural Number. *Gruter* gives us five Inscriptions one after another, to these *Juno's*, *Junonibus*, and in the same Place, *Junoni Juliae Aufidene*, to *Juno* of *Julia Aufidena*; *Junoni Gaviae Albanae*, To *Juno* of *Gavia Albana*. 'It's easy to comprehend (says *Pliny*) that there must be a greater Number of Celestial Beings than of Men, seeing every Man makes so many Gods by adopting to himself *Junones* and *Genii*. Thence it was that amongst the Ancients, the Men swore by their *Genii*, and the Women by their *Juno's*. (*Petron.*)

V. The *Genii* were sometimes represented under the Form of a Serpent: Accordingly we shall see a Serpent in an antique Monument, with this Inscription, *Genio Augustorum*. But they are generally exhibited under the Form of Men, sometimes of old Men, sometimes of bearded Men, but most of all of Boys, to which they sometimes give Wings; and then they are hardly distinguishable from *Cupids*. These *Genii* were not only given to every particular Man, to Princes and Great Men, but also to the Senate and People of *Rome*. The three first Figures ¹⁰ of the *Genii* have this Inscription, *Genio populi Romani*, To the Genius of the People of *Rome*. The first of them is a Man with a Beard, who has pretty much the Air of *Jupiter*, which the Scepter behind him seems to confirm. Many learned Men are of Opinion, that these great Gods were used as *Genii*, *Lares* and *Penates*, and there seems to be no reason to doubt of it, as shall be shewn hereafter. The following Figure ¹¹ resembles the Head of the Sun shooting forth Rays: Between the Rays there appears a Basket (*Calathus*) the Symbol of *Serapis*. The third Figure ¹² is of a Head, exactly resembling the Head of *Apollo*, which is found upon Consular Medals. The *Genius* ¹³ of *Nero*, taken from his Medals, is a young Man holding a Horn of *Plenty*, and sacrificing upon a flaming Altar. The *Genius* ¹⁴ of *Antioch*, which comes next, is a Woman crown'd sitting upon Rocks. The *Genius* of the Army ¹⁵ is a young Man holding in one Hand a Cup (*Patera*) to sacrifice, and in the other a Horn of

of *Plenty*. The *Genius* of the *Illyrian* Army ¹⁶ is much the same, only it has besides a Military Ensign. It seems the Horn of *Plenty* was an ordinary Symbol of the *Genii*. 'Tis seen again in the following Figure ¹⁷ taken from a Roman Bass-Relief: The *Genius* is here represented as a naked Youth, holding in one Hand a Horn of *Plenty*, full of Fruit and Ears of Corn, with the other Hand leaning upon a long Staff: The Woman before him is probably *Lyda*, that caused the Monument to be made, as the Inscription imports, *Genio Fagnene Lyda*.

VI. The *Genius* found at *Narbonne*, is a Man standing upon a Base, habited in a long Cloak (*Pallium*) much like the *Roman Toga*: In his left Hand he holds a kind of Scroll: The Inscription, *Genio Patrono*, seems to denote that he was the *Genius* of that City. We often find in *Gruter*, and other Collectors of Inscriptions, *Genio Sancto*, *Genio Magno*, *Genio Gubernatori*, which last suits well enough with *Genius Patronus*. Two other *Genii*, crown'd with Lawrel, are sacrificing, as is thought, to *Isis*, who is seen standing behind them: Some indeed have taken them for *Castor* and *Pollux*, but they seem to have no Note or Mark of the *Dioscouri*, and are therefore more probably two *Genii*.

The *Genius* of the Senate, in the Medals of *Antoninus Pius*, is also a Youth habited in a *Pallium* that covers him all over: He has in his left Hand a Dart, and in the right a Branch of Flowers. The *Genius* of the *Roman* People is also represented, with a *Pallium* covering half his Body, resting one Hand upon a Pike, and holding in the other a Horn of *Plenty*. In a Medal of *Titus* he is sacrificing with a Cup (*Patera*) and holding a Horn of *Plenty* in his Hand as before. He appears in much the same manner upon a Medal of *Dioclesian*, but with this difference, that he has upon his Head a Basket or Measure, (*Calathus seu Modius*) like *Serapis*; which is also found upon a Medal of *Maximinianus*, where the *Genius* has a Star behind it. Sometimes indeed the Emperors were call'd out of Flattery, the *Genii* of the *Roman* People, as we find in a Medal of *Galienus*.

C H A P. XIII.

- I. The Origin of the Lares; represented anciently under the Figure of Dogs.
- II. They guarded not only Houses but Streets and Roads.
- III. They are taken for the Manes.
- IV. The Bullæ of young Boys were hung on their Necks.
- V. The several Offices of the Lares.
- VI. Images of the Lares.
- VII. Other particular Images of the Lares.
- VIII. The Lares called Grundiles.

I. THE *Lares* were domestick Deities, and were sometimes call'd *Genii*, as has before been observ'd; so that *Genius* is a generical Name, the several Species of which are the *Genii* of every particular Man, and of every House, which they call'd *Lares*, as also the *Genii* of Cities and Places, which they call'd *Penates*; altho', as has been already observ'd, the *Lares* and *Penates* are often confounded. The *Lares* (according to *Ovid*) were Sons of *Mercury* and *Lara*, the Daughter of *Almon*, whose Tongue *Jupiter* cut out, because she reveal'd his Adulteries to *Juno*; not content with which, he also deliver'd her to *Mercury* to conduct her to Hell. *Mercury* fell in love with her, and had Twins by her, which they call'd *Lares*. Others make them the Sons of *Larunda*,

runda, and others again of *Mania*. By a Metonymy, the House had the Name of *Lares* given to it, as the Country had that of *Penates*. The *Lares* (*Plautus* tells us) were anciently represented under the Form of a Dog; doubtless because Dogs have the same Function with the *Lares*, that is, to guard the House.

II. They were sometimes taken not only for the Guardians of Houses, but also of the Streets and Ways, as *Ovid*, speaking of *Lara*, tells us, (*Fast.* 2.)

*Fitque gravis, geminosque parit, qui compita servant
Et vigilant nostra semper in æde Lares.*

‘ That she conceiv’d and brought forth Twins call’d *Lares*, who take care of
‘ the Streets and High-ways, and have charge always over Houses.’ There is an Inscription, where mention is made of *Lar vialis*, the *Lar* of the High-ways. *Tibullus* also makes them the Guardians of the Fields,

*Vos quoque felicit quondam, nunc pauperis agri
Custodes, fertis munera vestra Lares.*

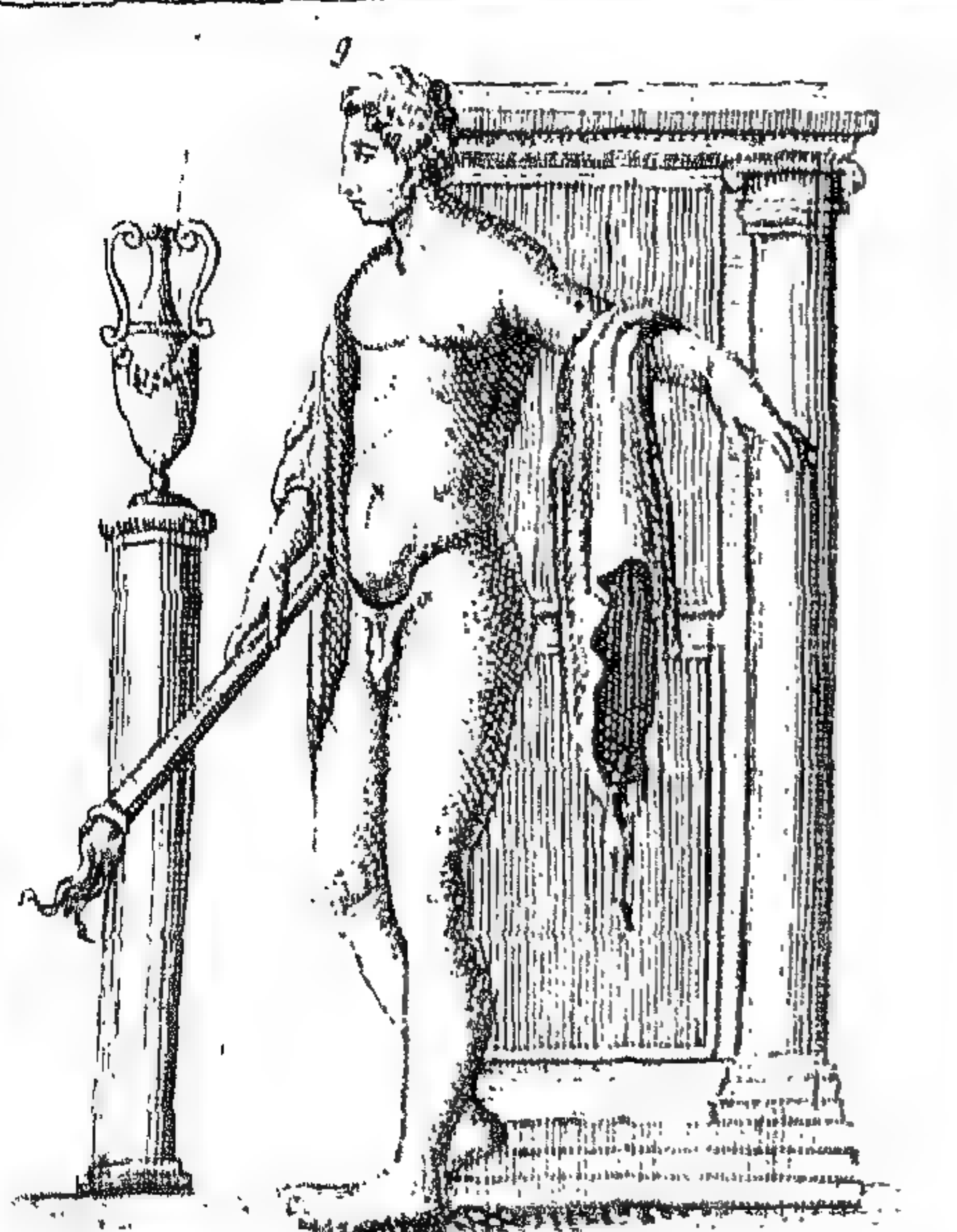
III. We have already seen that *Apuleius* takes the *Genii* and *Lares* for *Manes*. *Varro* says also, that the *Lares* and *Manes* are the same, and therefore it was that their Mother was call’d *Mania*. *Festus* in like manner takes the *Lares* for *Manes*: ‘ At the Feasts (says he) which they call *Compitalia*, they hung upon
‘ Posts or Stakes, in cross Roads, Images of Men and Women, which Feasts
‘ the Ancients took for the Feasts of the Infernal Deities, which they call’d
‘ *Lares*: They placed on these Days, as many Stakes as there were Slaves,
‘ and hung up as many Images, as there were Free-men in the Families: But we shall have occasion to say more of this Ceremony under the Article *Compitalia*.
Varro (who in one place calls the *Lares* the Gods *Manes*) says elsewhere, that they were airy Gods and Heroes, and calls them in a certain Place *Larvæ*: And indeed the *Larvæ* are thought to borrow their Name from *Lares*; so little Agreement is there found in the Opinions of the Pagans about their Gods. The Origin of the Worship of the *Lares*, *Servius* tells us in his Comment upon *Virgil*, was from the Custom of the Ancients of burying the Dead in their Houses, and honouring them as domestick Gods: which is agreeable to the Opinion of those that took the *Lares* for *Manes*.

IV. When the Sons of the Nobility, were grown big enough to lay aside the *Bullæ*, they wore in their Childhood, they hung them up upon the *Lares* of the House, as *Persius* tells us;

Bullaque succinctis Laribus donata perpendit.

which is also confirm’d by *Porphyrus*, *Cornutus*, and others. Three Boys cloath’d with white Tunicks, enter’d, (says *Petronius*) two of whom laid upon the Table the *Lares*, adorn’d with the Bullæ (Bullatos) the other turning about with a Cup full of Wine cried, May the Gods be propitious. The Slaves also hung up their Chains, as soon as they obtain’d their Liberty.

V. Besides the domestick *Lares*, there were others of them, which they call’d *Permarini*; but what their Office was, is not agreed amongst the Learned; tho’ ’tis probable they were the *Lares* of Ships, and by some are thought to have been *Neptune*, *Thetis* and *Glaucus*: Nor is it unreasonable that these floating Houses should have their Tutelar Deities, as well as others. The *Lares* were cloath’d with the Skins of Dogs, to denote their Fidelity and Vigilance in guarding the House: Flowers, and Crowns of Flowers, were offer’d to them. These *Lares*, or good *Genii*, were employ’d in driving away from the House certain evil Spi-
rits,



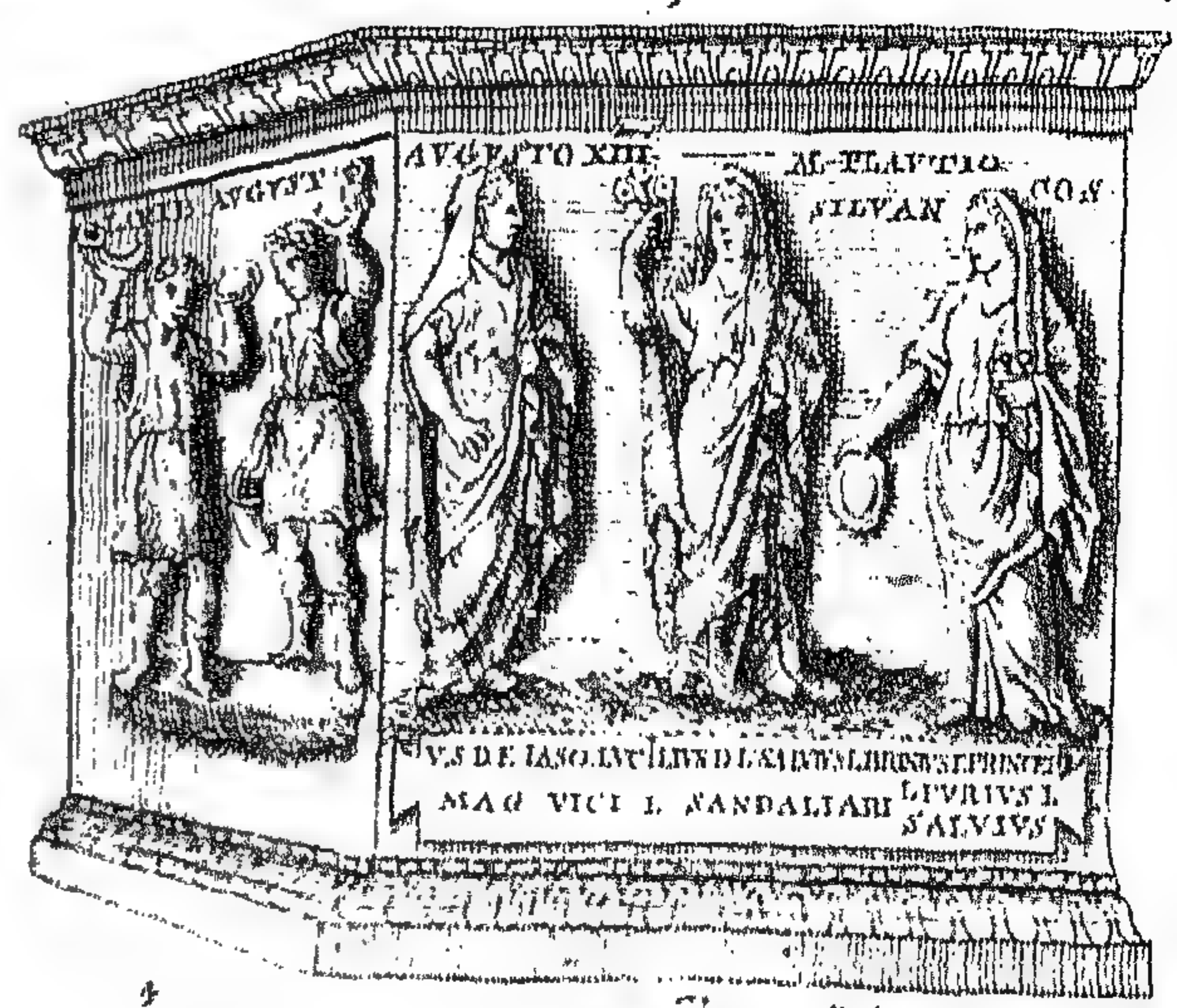
Maffei



Beger 2



Beger



Boissard



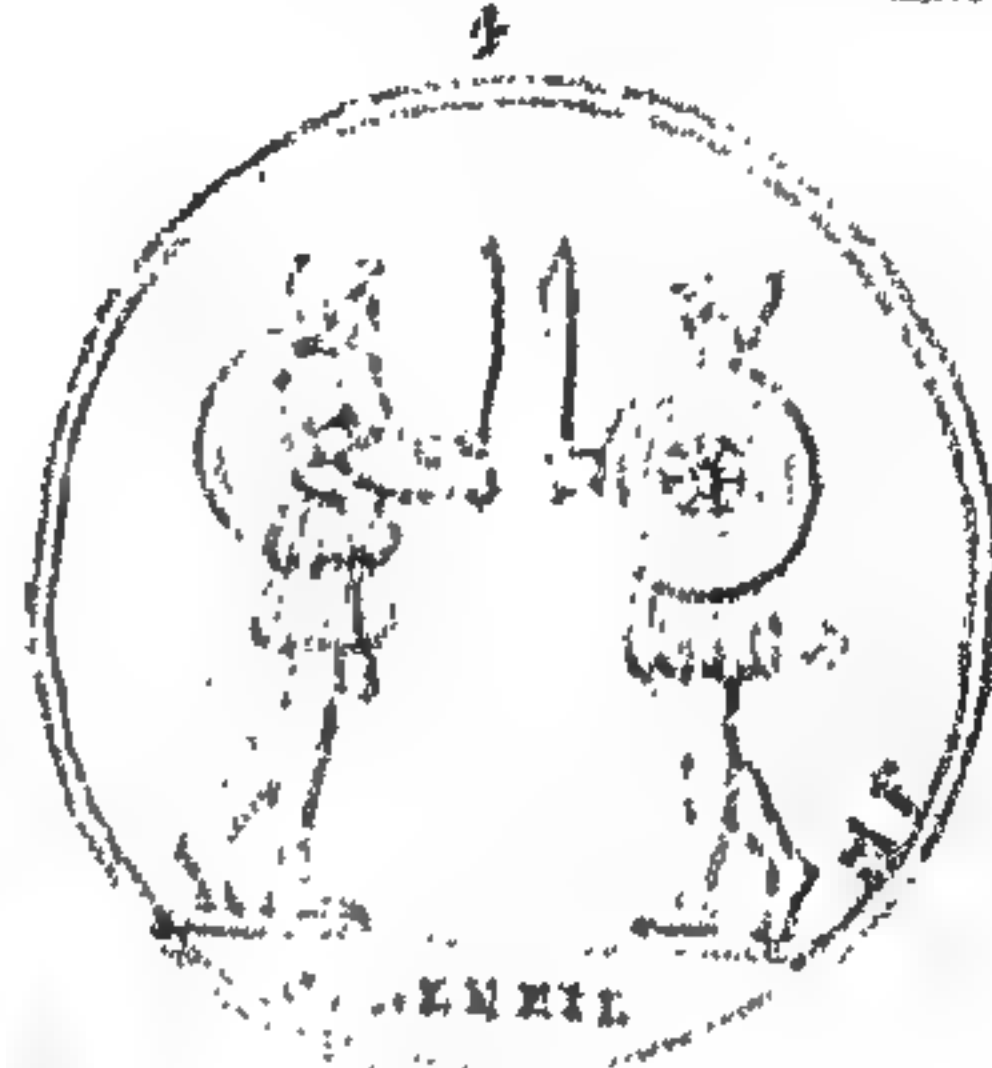
Inscription de l'arbre



Gorlaeus



TVTILINAE 3. Boissard



Beger



MATVIAE IVG

Boissard



Maffei



M. AVR. PACORVS AEDI
TVVS SANTAE VENE
RIS IN SALVT HORTIS
SPEI
ARAM CVM PAEMENTO
SOMNIO MONITVS SVM
TV SVO D D.

Boissard



Gorlaeus



Gorlaeus



Maffei

rits call'd *Lemures*, of which we have already taken notice in the preceding Chapter after *Apuleius*. *S. Jerom* says they plac'd their *Lares* behind their Doors.

Altho' *Lares* is most commonly used in the plural Number, yet the Word *Lar* also often occurs, and is taken for a Domestick God, and sometimes for the House it self. The *Lar familiaris*, taken notice of by certain Authors, was *Saturn*, as some say: But there are but few things of this Nature, where many Ancients agree together. *Dionysius Halicarnassens* calls this Domestick *Lar* in the singular Number, the Hero of the House, *ὁ κατ' οἰκίαν ἥρως*, (*lib. 4. p. 207.*)

VI. There are very few Monuments where the *Lares* are to be met with. The first Figure¹⁸ however of them was taken from a curious Marble at Rome, the Inscription of which, if I mistake not, ought to be read thus, *Diis Manibus, Genio Augustorum, Lari salutari, Fortunatus Augusti libertus*. The Image exhibits a Palm-tree, upon which hang two Crowns of Laurel: At the Foot of the Palm-tree is a *tripes mensa*, a Table with three Feet, upon which is a great Serpent raising its Head, its Body at the same time making several Folds. At the side of the Table is a Horn of Plenty filled with Fruit of different kinds. Near the Serpent are two Men, one of whom, having on a Cloak that does not cover his Nakedness, holds a Staff in his Hand; but the other, who has a Beard, and is crown'd with Laurel, holds a Lyre: This is probably the *Genius Lar*, or rather, seeing the Inscription mentions both *Genius* and *Lar*, the one perhaps is the *Genius*, and the other the *Lar*. The next Figure, taken also from a Roman Marble¹⁹, and with this Inscription, *Laribus Augustorum sacrum, S. Sempronius Piso*, exhibits two Men naked, and sitting under a Tree, the one with a Beard, and the other without, which signifies that they are the Gods *Lares*. There are also many other Figures with these; as of two Women, one of whom has a Veil upon her Head, and perhaps is the Priestess, that has been offering a Sacrifice or Libation to the *Lares*. The Altar flaming behind the Priestess shews that the Sacrifice is already finished. The *Simpulum* or Spoon which they used in Libations is yet upon the Altar, at the Foot of which is the *Præfericulum*, a Vessel used in Sacrifices, thrown upside down upon the Ground, with the Cup or *Patera* by it. Between the two Women and the *Lares* is an naked Infant holding a Purse; unless some will say that it is the *Bulla*, which their Youth hung upon the *Lares* when they arriv'd to the Age of fourteen Years, and were big enough to take the *Prætexta*: But this Child appears to be too young for that; and beside, what he has in his Hand is more like a Purse than a *Bulla*. What that *Genius* or Youth in the Air, with his Arms extended, and his Cloak flying abroad at the Pleasure of the Wind, leaving him half naked, what he is, or is a doing, I dare not venture to affirm: For it is not possible to give an Account of every thing in those silent Histories.

VIII. The following Image is yet more singular, and may be more difficult to explain. It is taken from a four-squared Marble, of which we have only two sides, each of which have their Inscription. That on the larger side does not help us at all to explain the three Figures of Women that are seen there. The Woman in the middle has a great Veil upon her Head, that covers her on all sides: In her right Hand she has Flowers, which she holds up in the Air; perhaps to make a Sacrifice to the *Lares*, to whom it was the Custom to offer Flowers: At her left Hand is another Woman also veiled, and looking upon her, with a Vessel of Fruit in her left Hand, and in her right an empty Dish. At the other Extreme is a Woman veiled, but who has nothing remarkable except a Bird at her Feet, which seems to be a Parrot. The other Side or Face of the Marble has this Inscription, *Laribus Augusti*: Under the Inscription are two young Men, crown'd with

PLATE
XCI.

with Leaves and Flowers, the one holding in one Hand a Cup, and in the other an Ox's Horn, which the Ancients used to drink out of, as has been often already said. The other has also in one Hand a Horn, and in the other Hand a Basket: They are both of them habited in a Tunick, that reaches down almost to the Knee, and girt about the Middle: Their Shoes reach up to the Mid-leg something like Boots, such as we find in many other Figures. It looks as if the Carver intended here to represent two *Lares*; their Girdles also are proper for the *Lares*: For *Persius* above says they were *succincti*, girt; which shews that they commonly had Girdles given them like these: The Crowns of Laurel are proper also for the *Lares*. The Inscription on one side the three Women shews the Marble to have been erected in the thirteenth Year of *Augustus* or *Antoninus Pius*, under the Consulship of *Plautius Sylvanus*; that is in the Year of Jesus Christ, 156. Some Difficulty in Chronology may arise hence, but I shall leave that to others to remove. The Inscription below seems corrupted in several Places. In the Palace of the Emperor *Domitian*, there was, says *Suetonius*, a Boy that had the Care of the *Lares* in his Chamber; which is also observ'd in other Authors.

VIII. The *Lares* that were call'd *Grundiles*, were instituted by *Romulus* in Honour of a Sow that brought forth thirty Pigs at one time: The Name of *Grundiles* was given them from *grunutu*, grunting.

C H A P. XIV.

I. The Penates taken often for the *Lares*. II. The Trojan Penates. III. Their Images. IV. The Gods of the first Rank sometimes reckoned and honoured as Penates.

I. **T**HE *Penates* are so often taken for the *Lares*, that there seems to be little or no difference between them. They commonly look upon them as the Gods of the Country, tho' they are also often taken for the Gods of particular Houses, and in this Sense they differ nothing from the *Lares*. 'The Romans, says *Dionysius Halicarnassens*, call these Gods *Penates*; but they who turn'd that Word into Greek, do some of them render it *πατρῷες*, paternal Gods; others *γενεθλῖες*, original Gods; others *κεκοῖες*, Gods of the Possessions; others *μυχῖες*, secret or hidden Gods; and others *ἑρκῖες*, the Defenders or Keepers of the Boundaries: Every one it seems was willing to express some particular Property of these Gods; tho' at the bottom they seem all to intend the same thing.' *C. Martius Coriolanus* bidding Farewel to his Mother, Wife and Country, concludes with these Words, (says the same Author) 'Adieu you Gods *Penates*, you paternal *Lares*, and you *Genii* of this Place;' where he plainly distinguishes the *Penates*, *Lares*, and *Genii* from each other.

II. The same Author describes the Form of the Gods *Penates* brought from *Troy*, such as was seen in the Temple near the *Roman Forum*. They were, says he, two young Men sitting, each arm'd with a Pike, the Sculpture of which was very Antique. We have also many other Statues of these Gods in the old Temples, all in military Habits. The *Trojan Penates*, says *Varro* from *Macrobius*, were transported by *Dardanus* from *Phrygia* to *Samothracia*: *Aeneas* carried them afterwards from *Troy* to *Italy*. *Nigidius* was in doubt whether these *Trojan Penates* were not *Apollo* and *Neptune*, as many Authors believed them to be: But those Writers, says *Macrobius*, that have made the most accurate Enquiries, say

say that the *Penates* are the Gods by which alone we breath, and from whom we have both Soul and Body; but that *Jupiter* is the middle Ætherial Region, *Juno* the lower Region of Air with the Earth, and *Minerva* the highest Region of Æther. They reason thus: *Tarquin* the Son of *Demaratus* a *Corinthian*, instructed in the Religion of the *Samothracians*, put these three Deities in the same Temple, and under the same Roof. *Cassius Hemina*, continues *Macrobius*, says that these *Samothracian* Gods or *Roman Penates* had the Appellation of Great Gods, Good Gods, and Mighty Gods. *Vesta* is also placed among the *Penates*, as the same *Macrobius* proves from the Authority of some Writers, and adds, that *Hyginus* calls them Paternal Gods.

III. In a Medal of the Family *Sulpitia* there are two Heads² of the Gods *Penates* crown'd with Laurel, with this Inscription *D. P. P. Dii Penates*, and on the Reverse the same *Penates* at length, armed with the Spear, and in military Habits, but without an Helmet: In other Medals of the same Family they are represented with Helmets, and crown'd with Laurel. Between the armed *Penates* there is a Sow³ with a great number of Pigs under her Belly, which has Relation to the History of the Origin of *Rome*. A Sow got out of a Ship, was found at *Gavinium* with thirty Pigs, which was taken for an Omen, that the *Gavinians* should build the City of *Alba* in thirty Years. The Gods *Penates* brought by *Aeneas* from *Troy*, were immediately put into *Gavinium*, says *Valerius Maximus* and others; whose Authority, together with the Figure of the *Penates*, as *Dionysius Halicarnassens* has describ'd it, and the Inscription of the Initial Letters at the Head of these Gods, leave no room to doubt that the Figures on the Reverse are not the Gods *Penates* as well as the Heads on the other side, or that this Image does not relate to the History of *Aeneas*, of which we have been just speaking. There are also seen the Heads of the Gods *Penates* upon a Medal of the Family *Flaminia*, where they are crown'd with Laurel as well as those of the Family *Sulpitia*. Many take also for *Penates* those two armed Men⁴, with Swords in their Hands, that are seen in the Family *Servilian*.

IV. Finally, I am much of Opinion with those who think the Gods of the first Rank, *Jupiter*, *Neptune*, *Pluto*, *Vesta*, *Apollo*, and others, have been used as *Genii*, *Lares* and *Penates*, tho' it does not appear to have been so general as some imagine. *Arnobius* indeed says that *Jupiter*, *Minerva*, *Apollo*, *Neptune* and *Ceres* were placed among the Gods *Penates*; but other Authors more Antient, and which we have produced above, do not say so; which shews that it cannot have been so generally observ'd: On the other hand, Inscriptions furnish us with Examples, which prove that the Custom was introduc'd. It's probable that, in Lower Ages, the Gods which they had in their Houses were all indifferently call'd *Penates*; and *Capitolinus* tells us, in the Life of *Marcus Aurelius*, that Statues of *Marcus Antoninus* are yet seen among the Gods *Penates*: Nor is it to be doubted but many of these little Statues, which adorn the Cabinets of *Europe*, were the Gods *Lares* and *Penates*. What *Suetonius* says of *Augustus*, intimates that there was a great Apartment in his Palace for the Gods *Penates*: A Palm, says he, happening to grow before the House between the joining of the Stones, he order'd it to be carried into the Court of the Gods *Penates*, and took great Care to have it grow up. We shall here add a Figure of the Patron *Genius*⁵ of *Narbonne*, which, as has been already said, was one of the *Penates*.

C H A P. XV.

I. The Tutelar Gods. II. Tutanus. III. Tutelina.

I. **T**HE tutelar Deities are taken notice of in ancient Authors under different Names; but wherein they differ'd, if they differ'd at all from the Gods *Penates*, I cannot well perceive; for they seem to have all the same Functions, which was to defend and preserve their Country. It appears nevertheless, that the Name of tutelar Gods carried something of Dignity in it, and that they had a kind of Preheminence over the *Penates*. They seem to have been Gods of the first Rank, who took care of any People that worship'd them particularly, as the Patrons of the Place. Such was *Minerva* at *Athens*; *Juno* at *Samos* and *Carthage*; *Mars* in *Thrace*; *Venus* at *Paphos* and *Cybera*. *Macrobius* tells us the *Romans* had a tutelar God; and when they sat down before a Town to besiege it, *Pliny* says, they invoked the tutelar God of that Place by a Priest, praying him to leave it and come to them, and they would pay him more Honour than he ever had in his own Town: But we shall reserve this to be spoken more largely to in the Chapter of Invocation.

II. Besides these tutelar Gods, the old *Romans* had one they call'd *Tutanus*, whom they invoked, says *Nonius Marcellus* after *Varro*, probably to defend them from Evil, as the Name seems to import: There is nothing more than this known of him, nor does it appear that his Worship was much in vogue.

III. But it was not so with the Goddess *Tutelina*, *Tutilina*, or *Tutulina*, for all these ways was her Name written; she was more known and celebrated amongst the *Romans* by the last Name, and had Statues and Altars erected to her. Her Office, as the Name imports, was to take care of the Harvests and the Fruits already gather'd. *Boissard* has given us her Figure done by an excellent Hand. She has a Head-dress very particular, and handsome: Besides her Robe that falls down to her Feet, she has also a Veil that covers her: A Serpent wreathed about the Trunk of a Tree, turns his Head towards her. The inscription *Tutilinæ S.* which signifies *Tutilinæ Sacrum*, sufficiently shews it to be the Figure of a Goddess.

C H A P. XVI.

I. Matuta the Goddess of the Romans. II. Rumina or Rumilia another Goddess. III. Comus the God of Feasts.

I. **M**ATUTA was among the *Romans* the same that *Geucothea*, or *Ino* the Daughter of *Cadmus*, was amongst the *Greeks*, as *Cicero* and *Plutarch* testify. She had a Temple at *Rome*, where the *Romans*, especially the Women, went to make their Vows and Prayers in favour of the Children of their Brothers and Sisters. They were very careful not to address this Goddess for their own Children; and that because *Ino* was unfortunate in Children. So *Ovid* says, and advises the Women not to pray to this Goddess for their Children, she having been so unhappy in her own.

*Non tamen hanc pro stirpe suâ pia mater adoret;
Ipsa parum felix visa fuisse parens.*

You

You have the Figure ⁷ of this Goddess with the Inscription *Matutæ*. Slaves ⁷ were not suffer'd to enter the Temple, and were driven out and unmercifully beat, if ever they were found there. *Ino* and her Misfortunes are related elsewhere. She was Daughter of *Cadmus* and *Harmonia*, and Wife of *Athamas* King of *Thebes*. *Juno*, enraged at the *Thebans*, because *Bacchus* was born among them, inspired him with Madness, so that he kill'd his own Son *Learcus*, whom he had by *Ino*. Some say, that *Ino* slew her other Son *Melicertes*; and others, that she fled with him; and threw her self into the Sea.

II. The Goddess *Rumina*, *Rumilia*, or *Rumia*, was she whose Office was to make Children suck. The Word *Rumilia*, or *Rumina* (for it is found written both these Ways) is deriv'd from *Ruma*; signifying anciently, the Breast, or Pap. When they sacrificed to her, they pour'd Milk upon the Victims. The learned *Maffei* has given us a Figure, ⁸ taken from a Gem, which he thinks to be this Goddess. She is holding a little Child, and has one of her Breasts uncover'd to give him suck. Nothing hinders but we may take her for that Goddess indeed, tho' the thing doth not appear beyond dispute.

III. No-body has been more large upon *Comus*, the God of Feasts, than *Philostratus*; we shall therefore give what he says, in short: 'It is from *Comus*, (says he) that the Words *κωμῶζειν* and *comessari*, which signify, to entertain or feast, are deriv'd. He is very young and full of Wine, so that his Face is red with it, and indeed so drunk, that he sleeps standing. As he sleeps, he hangs down his Head forward, and hides his Neck. He rests his left Hand upon a Stake, but by reason of Sleep he lets go his hold, and hence it is also that the Torch in his right Hand seems to fall from it: But *Comus* fearing the Fire, claps his left Leg close to the right, and removes the Torch towards the left; and to avoid the Smoak of it, he removes his Hand from his Knee. As he hangs down his Head, he by that means hides his Face; but the rest of his Body appears very plain; he has also a Crown of Roses. From this Description by *Philostratus*, the celebrated *Maffei* was induc'd to think this Figure we give represents the God *Comus*.⁹ In short, there is a very great Likeness between this Figure and *Philostratus's* Description; tho' it must be own'd there is also some little difference; for this Youth of ours does not remove the Torch towards the left, but towards the right; nor has he a Crown upon his Head: But as we have already often remark'd, 'tis rare that the Sculpture agrees exactly in every thing with the Description of Authors. Here is also upon a Column a great Pot with two Handles, like those they formerly put their Wine into; which perfectly agrees with the God of Drunkards, or rather the Drunkard himself, as *Comus* was.



B O O K III.

Containing the Celestial Gifts and Graces, also the Evil Gods and Vices Deified, also the Virtues placed among the Number of the Gods.

C H A P. I.

I. Hope worshipped by the Greeks and Romans as a Goddess. II. Several Images of Hope. III. The Goddess Eternity and her Images.

I. **T**HE *Pagans*, who deified every thing, even the most contemptible, are not to be wonder'd at for doing the like Honour to the Gifts and Graces of Heaven, whether those they expected to receive, or those they had already obtain'd. *Hope* it self was even look'd upon by them as a Deity: The *Greeks* (according to *Theognis*) call'd this Goddess *Elpis*, that is, *Hope*. She had a Temple at *Rome* in the Herb-market, and another in the seventh Region of the City. The first was struck with Lightning, (as *Livy* tells us) and afterwards consum'd by Fire.

II. We find the Figure of this Goddess, *Hope*, in ancient Monuments, and very often upon Medals. The first Image of her is taken from a Bass-Relief, where *Hope* very much resembles *Ceres*. One would take her indeed for that Goddess, if the Inscription underneath did not assure us it was *Hope*. *M. Aurelius Paccus*, *Aedituus* or *Sacristan* of the *Venus* in the *Salustian* Gardens, being admonish'd in a Dream, erected an Altar to *Hope*, at his own Expence. The Goddess¹⁰ is here crown'd with Flowers, and holds in her left Hand, Poppies and Ears of Corn like *Ceres*. She rests her right upon a Pillar, and has a Bee-hive before her, out of the top of which rise Ears of Corn and Flowers. The Hive has relation to *Hope*, by the sweet Fruit that is hoped for from it. Behind her Head is a kind of Pillow tied with Bands, the like of which have already been observ'd in an Image of *Silvanus*, and in another of *Bacchus* with Horns: Something like two Pillows are also seen in an Image of a certain *Indian Bacchus* above. The following Figure¹¹ is likewise taken for *Hope*. A Woman holding a Flower, seeming to be a Flower-de-luce, has a Vessel before her,¹² out of which rises an Ear of Corn, which seems to denote *Hope* of the Fruits of the Earth. The next Figure¹³ is very like the former, but has no Vessel near it; no more than the following Figure has,¹⁴ which extends her right Hand towards Heaven.

LATE XCII. In a Medal of *Titus* she is exhibited almost in the same manner;¹ and has there, as well as in another Medal² of *Commodus*, the Appellation of Publick *Hope*. This Figure is also common enough in the Medals of other Emperors.

² The *Hope* of the *Roman* People³ in *Hadrian*, differs only from the preceding ones in the *Cornucopia* that it holds. The *Augustan Hope*,⁴ in a Medal of the same Emperor, reaches a Flower towards three *Roman* Soldiers, signifying thereby that *Hadrian* had *Hope* in his Army. The *Augustan Hope*⁵ in *Claudius* holds also a Flower, as in the preceding Medals. There is also a great Number of Images of *Hope*, upon Medals, which may be easily known by the Examples we have given.

III. Eter-



Augustin



Augustin



Angeloni



Augustin



Augustin



Angeloni



Angeloni



Augustin



Augustin



Augustin



Augustin



Augustin



Augustin



Augustin



Augustin



Augustin



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Maffei



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Augustin



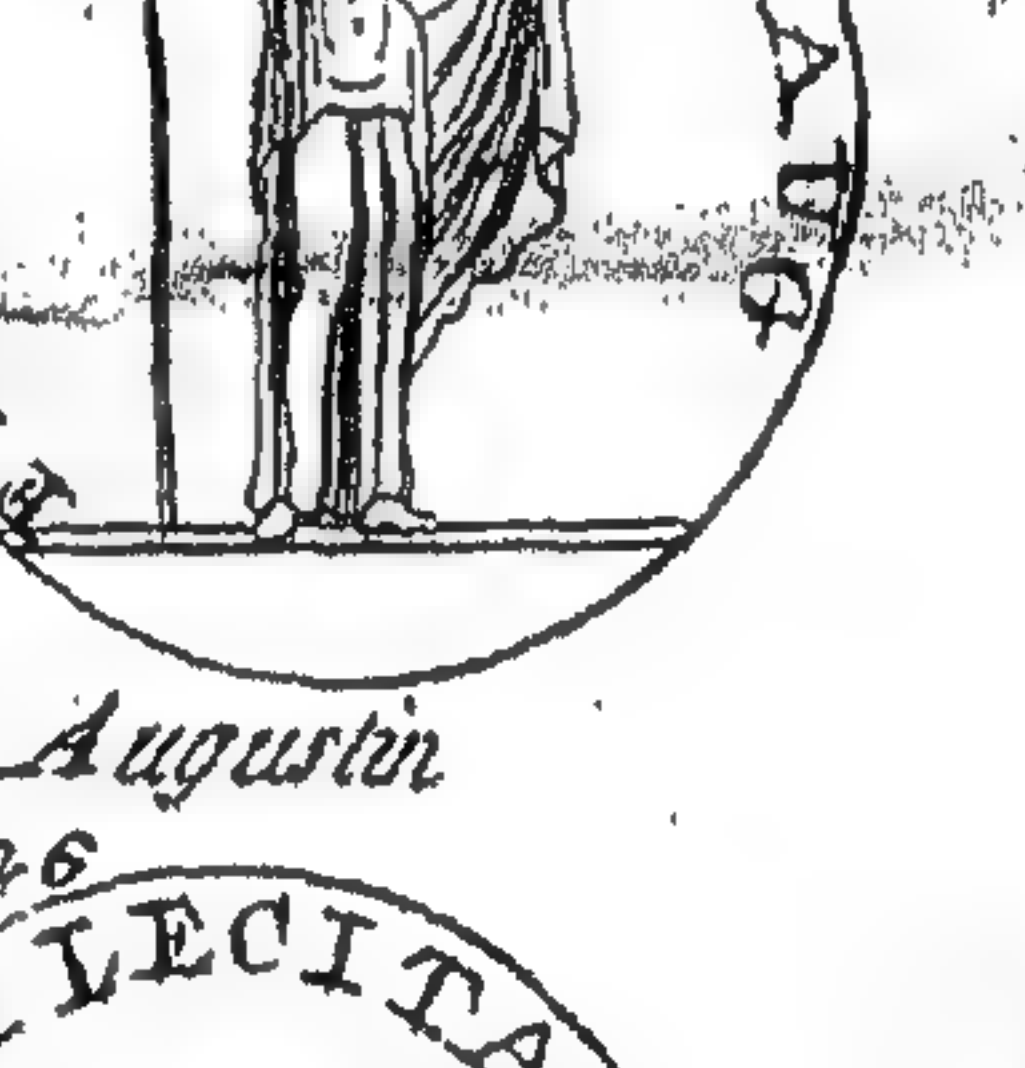
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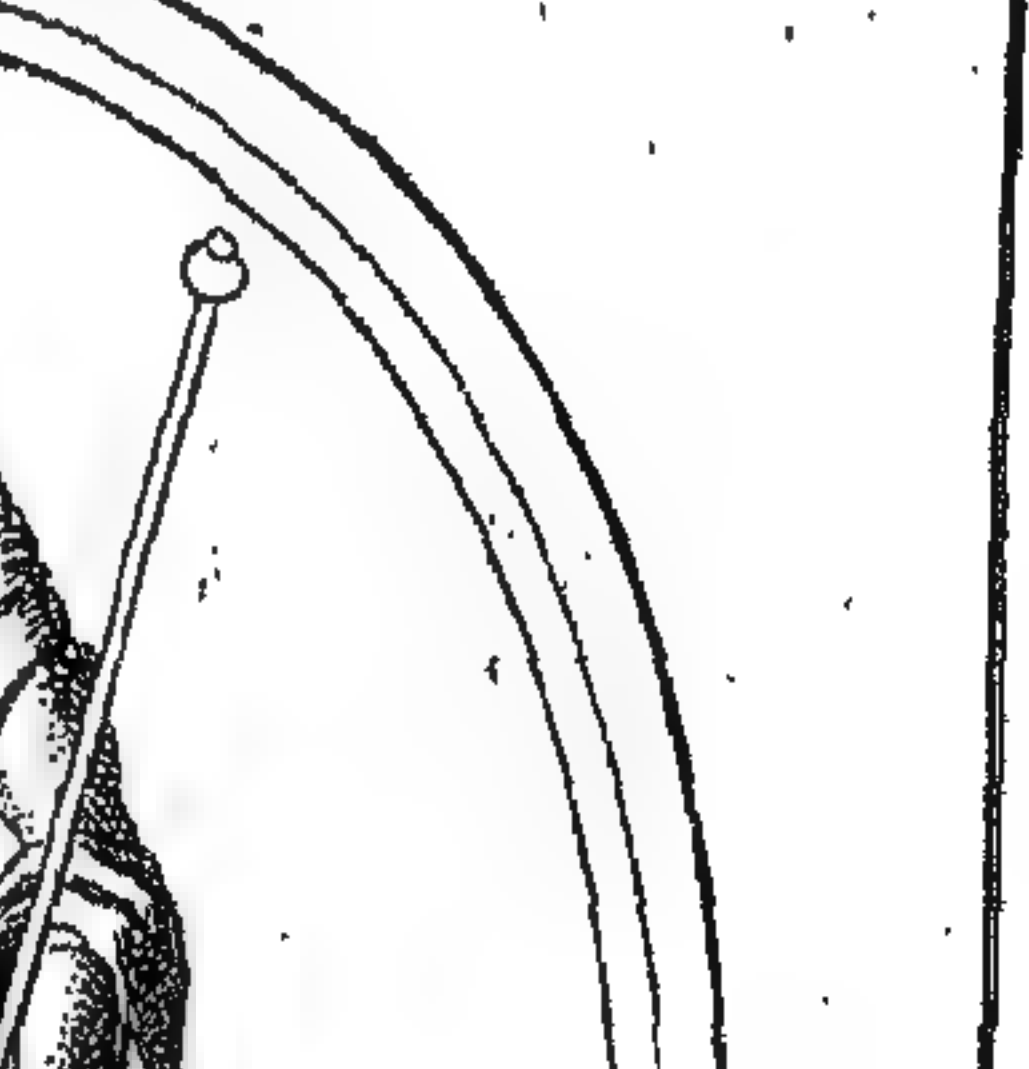
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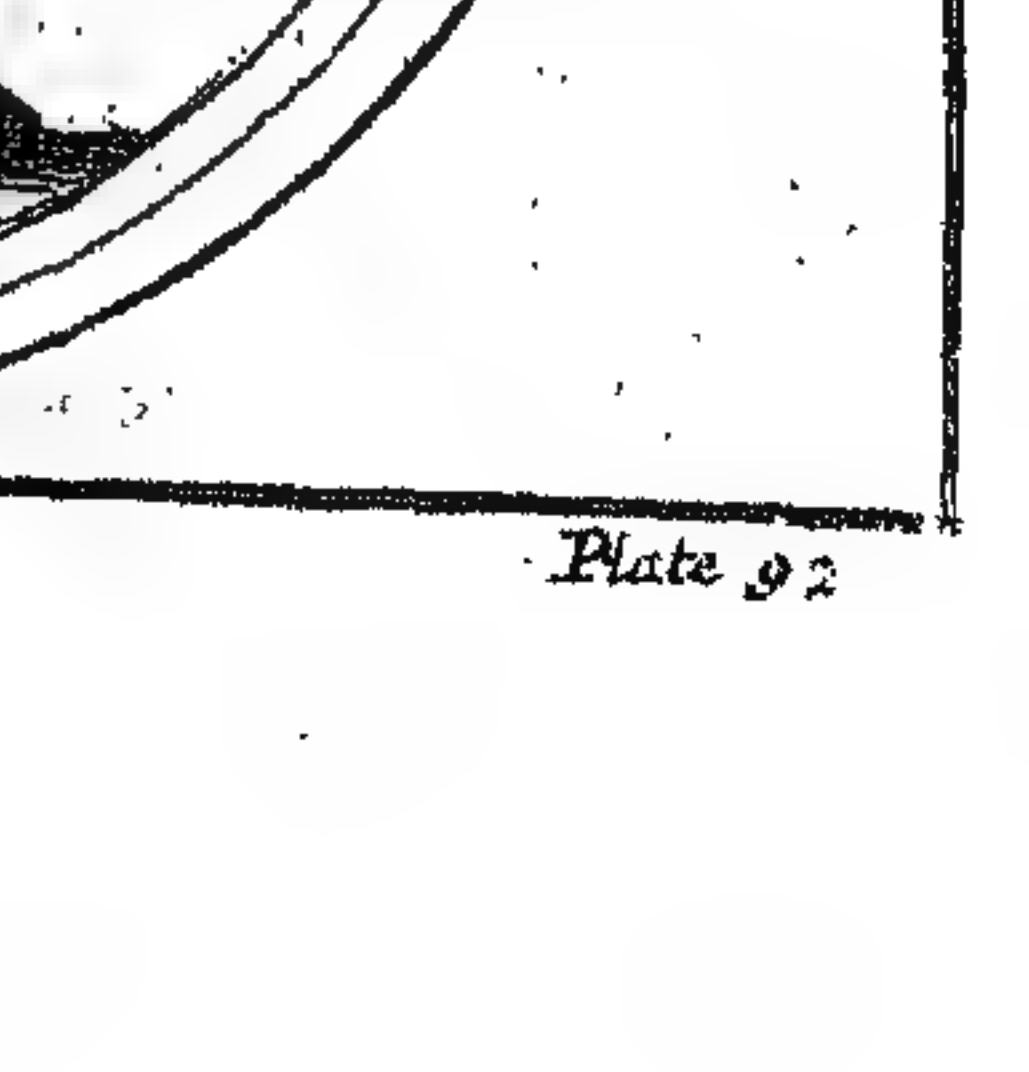
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Augustin



Maffei

III. Eternity cannot be otherwise represented, than by Time, says *Plato*; but 'tis a Time that has no End, and therefore the Mind of Man, which is Finite, cannot comprehend it, as *Claudian* says,

Est ignota procul, nostræque impervia menti.

Eternity was a Goddess amongst the Ancients; and is often to be met with upon Medals, tho' in very different Appearances. In a Medal of *Titus*, *Eternity*⁶ is 6 represented as a Woman holding the Heads of the *Moon*, and of the *Sun* shooting forth his Rays. Nothing better represents *Eternity*, than the *Sun*, whose Course, (according to the Opinion of most Ancients) was never to cease. In another Medal of *Hadrian*, the Woman⁷ holds in one Hand the Head of the 7 *Sun*, and in the other that of the *Moon*. As this Image is pretty common, I am inclin'd to think, the Goddess *Eternity* was ordinarily represented in this manner; and that the other Figures, which carry the Name of *Eternity* upon Medals, were only Symbols of her. What confirms me in this Opinion, is a Medal of *Hadrian* with this Inscription, *Romæ Eternæ*, where *Rome* holds in her Hand the Head of the *Sun*, shooting forth Rays. Another Medal⁸ of *Titus*, gives us an Image 8 of *Eternity*, very different from that above. It is a *Mars Gradivus*, that is, *Mars* walking, holding in his left Hand a Trophy, and in his right a Spear, denoting, that the Victories and Trophies of *Titus* were consecrated to *Eternity*. Besides the Figures of the Woman, carrying in her Hand a Head of the *Sun* radiant, with the Inscription *Æternitas*, two more occur in the Medals of *Faustina*⁹ the Mother, with the same Inscription, who have each in their right Hand 9 a Globe, upon which is a Bird radiant, thought to be the *Phoenix*, which by reason of its Renovation, and its becoming immortal by that Means, is put for a Symbol of *Eternity*. Tho' the History of that Bird be fabulous, yet it did not hinder those of the Ancients that believ'd it true, from making it a Symbol of *Eternity*. In a Medal of *Carinus*,¹⁰ besides the *Phoenix* in the Woman's Hand, 10 there is also one at her Feet, and both upon a Globe.

Upon the Medals of the Empress *Faustina*, *Eternity* is represented sometimes with one Hand extended, and a Truncheon or Scepter in the other; sometimes with a Globe in one Hand, and a Spear in the other; sometimes again holding a Torch, and sometimes a Spear in one Hand, whilst with the other she covers herself with a Veil. This Inscription, *Eternity*, commonly occurs after the Death of an Emperor or Empress, for their Consecration or Apotheosis; it being their Custom to deify their Emperors when they were dead. *Faustina* the Mother also occurs upon the Reverse of a Medal,¹¹ sitting upon a Globe cover'd with Stars; 11 and upon another Reverse, she is mounted upon a Chariot drawn by two Elephants, with the Inscription *Æternitas*: In another, she is in a Chariot drawn by two Lions, and having a mural Crown upon her Head like a *Cybele*. In a Medal of *Faustina* the Daughter, the Empress is climbing towards Heaven, and a winged Woman carries a Torch before. *Faustina* the Daughter is again found upon a Globe between two Women, covering themselves with a Veil, with the Inscription *Æternitas*. *Eternity*¹² is also design'd in a Medal of the Emperor 12 *Philip*, by an Elephant; with a Boy upon his Back, carrying Arrows. The Elephant is said to be a Symbol of *Eternity*, by reason of its long Life. In a Medal of *Posthumus*, the Emperor is crown'd by *Hercules*, by which is signified the future Duration of his Empire; the Inscription is *Æternitas Aug.*

C H A P. II.

I. The Goddess Plenty. II. Fruitfulness. III. Felicity. IV. Mirth. V. Joy.

I. **P**LENTY (as we have already observ'd in the Chapter of *Fortune*) is the Gift of the Gods. We shall not repeat here what we said above; but shall only add, that *Plenty*, signified by the Word *Ubertas*, occurs often both upon Medals and Gems. In the Medals¹³ of *Tacitus*, there is a Woman with a *Cornucopia* upon her left Arm, as usual, and holding something in her right Hand. We find her also upon Gems; and upon a Medal publish'd by *Tristan*, holding in her left Hand a *Cornucopia*, and in her right, Ears of Corn. In a Medal of *Decius*, *Plenty* is seen with a *Cornucopia* in one Hand, and in the other a Purse: She is there call'd *Ubertas Aug.* The large following Figure¹⁴ holding in each Hand different kinds of Fruit, is also thought to represent *Plenty*.

II. *Fruitfulness*, if she has not been deify'd, has at least been consider'd as a Person among the *Romans*, and is often seen in the Medals of Empreſſes. In one of *Julia Mæſa*¹⁵ she is represented as a Woman, holding in her left Hand a *Cornucopia*, and reaching her right to a Child standing before her. We find the same Figure¹⁶ in a Medal of *Severina*, with this only Difference, that she is here standing, whereas in the other she is sitting: She is also standing in another of *Herennia Hetruscilla*,¹⁷ the Wife of *Decius*. In a Medal of *Julia Pia*, Wife of *Septimus Severus*,¹⁸ there is a Woman with four Children, and the Inscription *Fecunditas Aug.* Upon two Reverses of *Faustina* the younger, the Woman, who is the Empreſs her self, is found in one of them with a Child in her Arms, and in the other, with four Children, two in her Arms, and two standing beside her: Both which have this Inscription, *Fecunditas Aug.*

III. *Felicity* was a Goddess among the *Romans*, as well as among the *Greeks* who call'd her *εὐαίμων*. *Pliny* tells us, that *Lucullus* intended to have a Statue of *Felicity* made by the Statuary *Archefilas*; but that they both died before it was finish'd. *S. Austin* mentions several times the Goddess *Felicity*, and says that *Lucullus* built her a Temple. *Dio* speaks also of a Temple built to this Goddess by *Lepidus*, General of the Cavalry. The *Greeks* paid divine Worship to *Macaria*, Daughter of *Hercules*, which Name signifies *Happy*, or perhaps *Felicity*. When the Oracle answer'd the *Athenians*, That they shou'd conquer, if one of the Children of *Hercules* would voluntarily undergo Death, *Macaria* laid violent Hands upon her self, upon which the *Athenians* were victorious. It does not however appear, that *Felicity*, the Goddess of the *Romans*, had any Affinity with this Daughter of *Hercules*. This Goddess is often pictured upon Medals, sometimes under a human Form, and sometimes represented by Symbols. In a Medal of *Hadrian*¹⁹ we see her with a *Cornucopia* in her left Hand, and in her right a *Caduceus*. It's probable this was the true Form of this Goddess. She is represented in the same manner in a Medal of *Macrinus*, with this Inscription, *Felicitas temporum*. In another of *Hadrian*,²⁰ she holds in her left Hand a *Caduceus*, and with her right, the right Hand of the Emperor, with this Inscription, *Felicitati Aug.*

On the Reverse of a Medal²¹ of *Antoninus Pius*, *Felicity* holds in her right Hand a *Caduceus* at the end of a Spear, and with her left holds up her Cloak, as if she would cover with it and protect the Emperor. In a Medal of *Julia Mamaea*,²² *Felicity* holds in her right Hand a *Caduceus*, and rests her left upon a Column,

Column, with the Inscription *Felicitas publica*. In another of *Volusianus* ²³, she ²³ is also seen with the same Inscription, and with this only difference, that here she holds in her left Hand a Spear. The Felicity of the Provinces ²⁴ in a *Domitian*, ²⁴ holds in her left Hand a *Cornucopia*, and in her right a Branch, which perhaps is given her thro' Mistake instead of a *Caduceus*. Publick Felicity is represented by a Symbol in a Medal of *Septimius Severus*, upon the Reverse of which there are two *Cornucopiae* laid cross-wise, and an Ear of Corn rising between them. In a Medal of *Hadrian*, and one of *Elagabalus*, this Goddess is represented on the Reverse by a Ship, the Inscription of the first of which is *Felicitati Augusti*, and of the second *Felicitas temporum*. She is again represented by two Children ²⁵ ly- ²⁵ ing in Bed, upon the Reverse of a Medal of *Faustina* the younger, with the Inscription *Seculi Felicitas*. In a *Geta*, ²⁶ *Felicity* is represented by five Children, ²⁶ four of which are sitting, and the fifth standing.

IV. Whether *Mirth*, or *Gaiety*, was ever deify'd among the *Romans*, I know not; but be that as it will, she is frequently express'd upon Medals. In a Medal of *Hadrian*, *Hilaritas Pop. Romani* ²⁷ is represented by a Woman with a ²⁷ *Cornucopia* on her left Arm, and on each side of her a little Child, that on her right holds a Branch of a Palm-tree, towards which the Woman reaches her right Hand. Upon the Reverse of a Medal of *Marcus Aurelius*, the Woman representing *Mirth* is alone, holding ²⁸ in her left Hand a *Cornucopia*, and in her ²⁸ right a Palm-branch: The same is also seen in a Medal of *Didia Clara*, whose Inscription is *Hilaritas temporum*.

V. Joy seems to differ from *Mirth* in this only, that the Soul is affected in a greater degree by the former. This also is represented under the Person of a Woman. In a Medal of *Faustina* the younger she is thus found ²⁹, holding in her right Hand a ²⁹ Crown, and in her left a Truncheon, and perhaps is the Empress her self. In another of *Crispina* ³⁰, Wife of *Commodus*, she has in her right Hand a Crown, ³⁰ and in her left a Rudder. In a Medal of *Pertinax* she has in one Hand a Crown, and in the other a Spear. In one of *Tetricus*, a Crown and an Anchor. Joy is also sometimes express'd by Histories, as in a Medal of *Severus*, where *Laetitia temporum*, The Joy of the Times, was represented by publick Sports, Horse-Races, Sea-fights, and the Combats of Animals, which Spectacles were given the People in token of publick Joy. In a Medal of *Antoninus Pius*, Joy is express'd by two Women talking together, one of which holds a Globe. But this must regard some History, which was the Subject of Joy, and which is not sufficiently express'd to be understood in Ages so remote.

CHAP. III.

I. The Goddess Liberty worshipped by the Greeks and Romans. II. Nobility represented by a Human Shape. III. The Goddess Peace.

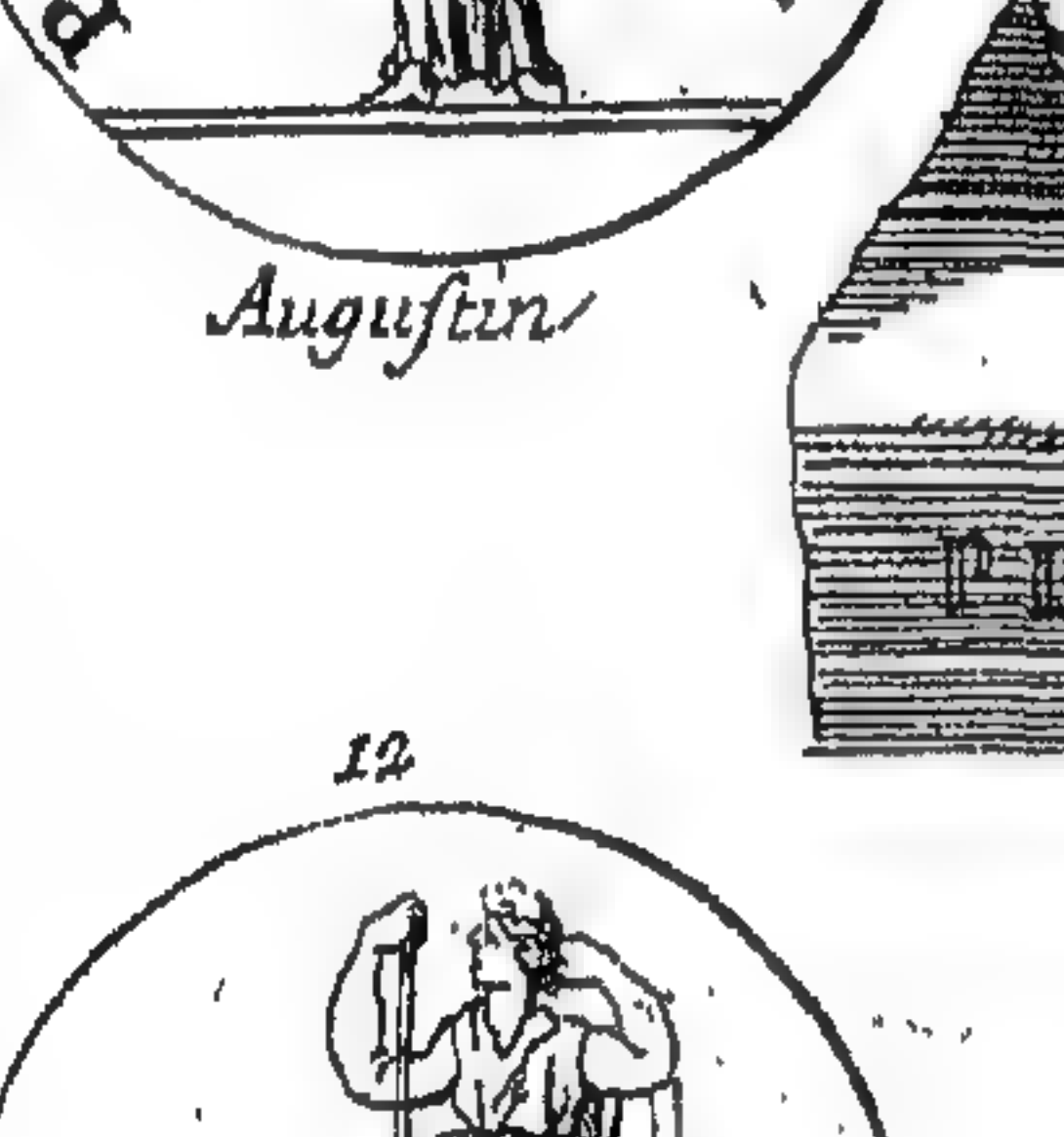
I. **L**IBERTY was a Goddess among the Greeks, and call'd in their Tongue *ἐλευθερία*, and sometimes in the plural *θεοὶ ἐλευθερίαι*, Free Gods, or rather Gods of Liberty. Her Worship was however more celebrated among the *Romans*, who were so in Love with Liberty, that they built her many Temples, in one of which was a Court, which they call'd *atrium libertatis*. Ancient Monuments have preserv'd us the Figure of it. Her Head often occurs upon Medals, sometimes without a Veil, as in a Medal of the Family *Cassia* ³¹, and in another of ³¹ the

the Family *Cornelia*, and sometimes with a Veil upon it, as in two others belonging to the same Families³²; and again in another of the Family *Fufia*. She is crown'd with Laurel in two Medals of the Family *Servilia*. In the *Sestian* Family she is represented veiled, and in another of the same Family she has a Bonnet, the Symbol of *Liberty*, between two Poniards. The same Figure occurs in a Medal of *Brutus* in the Family *Junia*, with this Inscription, *Idibus Martiis*, which was the fifteenth of that Month, and the Day that *Brutus*, *Cassius*, and the other Conspirators, murder'd *Julius Caesar*, to give Liberty to the *Roman Republic*. The Head of *Liberty* also often occurs in the Consular Medals.

The Imperial Medals represent her at length, and a Medal of *Galba* exhibits her with this Inscription, *Libertas publica*. 'Tis a Woman holding in her right Hand³³ a Bonnet, the Symbol of *Liberty*, and in her left a Spear, or Rod, with which Masters struck their Slaves when they gave them their Liberty. In a Medal of *Claudius* we see *Liberty* with this Inscription, *Libertas Augusta*, holding in her right Hand a Bonnet, and extending her left. *Libertas restituta*, or *Liberty restored*, is found in the same Form in a Medal of *Vitellius*. The same Inscription of *Liberta restituta* is found in a Medal of *Galba*, where a Woman bending one Knee before the Emperor, has by her side an armed Soldier. The great Figure of *Liberty*³⁴ holds a Bonnet in her right Hand, and a Wand in the left: At her Feet is a Vase, out of which arises a Laurel-Branch. The Learned *Massei*, who publish'd it, is of Opinion, that this Figure of *Liberty* relates to an ancient Custom of the *Romans*, who by their Acclamations obliged the Masters of the Games to give the Bonnet and Liberty to victorious Gladiators, who by their singular Bravery and Courage had diverted the Spectators. The Palm in the Vase is a Symbol of the Victory they had obtain'd.

II. Whether *Nobility*, call'd by the *Greeks* *Εὐλητα*, was ever deify'd by the *Romans*, I know not; but it is certain they represented her in a human Form. Such is to be seen¹ upon a Medal of *Commodus*, and upon another of *Geta*, in the former of which the Inscription is *Nobilitas Aug.* in the latter *Nobilitas* only. *Nobility* is represented in them both after the same manner, namely by a Woman standing, who holds in her left Hand a Spear, and a little Statue in her right, which by reason of its Smallness cannot well be distinguish'd. *Angeloni* took it for a *Minerva*; but this is certain, that in both the Figures she has a Spear. If it be a *Minerva*, it may be said that she is the most proper to represent *Nobility*, being her self sprung from the Head of *Jupiter*.

III. The *Greeks* and *Romans* honour'd *Peace* as a Goddess of the first Rank. The former call'd her *Εἰρήνη*, and the *Athenians* erected Statues to her; but she was yet in much more Esteem among the *Romans*, who erected for her the most spacious and most magnificent Temple in *Rome*. This Temple, the Ruins of which, and part of the Vaults are still in being, was begun by *Agrippina*, and finish'd by *Vespasian*. *Josephus* says that the Emperors *Titus* and *Vespasian* deposited there the Spoils of the Temple of *Jerusalem*. This Temple was destroy'd by Fire in the Time of *Commodus* the Emperor. *Peace* was represented among the *Greeks* after this manner, viz. by a Woman carrying in her Hand the God *Plutus* an Infant. Among the *Romans* she is commonly represented with an Olive-branch² as in the first Figure. She is found likewise with Wings³, holding a *Caduceus*, and having at her Feet a Serpent. She is exhibited in like manner upon a Gem given by *M. de la Chauffe*, and upon a Medal⁴ of *Claudius*, with this Inscription, *Paci Augusti*. In a Medal of *Augustus*⁵ she bears two Ensigns, Ears of Corn and a Poppy-flower in her left Hand, and a *Caduceus* in her right, and inscrib'd *Pax*. In another⁶, instead of the *Caduceus*, she holds a long Staff. The Olive is the Mark of Peace, from whence it is, that in a Medal of *Marcus Aurelius*, *Minerva*



nerva the Pacifick, or *Minerva pacifera*, as the Inscription has it, holds a Branch of Olive in her Hand, as likewise does *Mars paciferus* in a *Maximinus*. The *Caduceus* is the Ensign of *Mercury*, the Negotiator, and seems to denote the Negotiations, by which Peace is procured. In a Medal of *Vitellius* the *Pax Augusta* holds in her right Hand an Olive-branch, and in her left a *Cornucopia*, shewing *Plenty* to be the Fruit of Peace. In a Medal of *Titus* she is sitting and holding an Olive-branch as usual in her right Hand, and in her left a Truncheon or Sceptre. The same is found in *Pupienus*, with this Inscription, *Pax publica*. The *Pax Augusta*, or *Peace of Augustus*, holds in her right Hand a *Caduceus*, leans upon a Pillar, and hath in her left an Olive-branch. She is exhibited in much the same manner in a *Caracalla*. In an *Æmilian* she leans upon a Pillar, holding a Branch of Olive in her right Hand, and in her left a Scepter. Sometimes she has no other Ensign than the Olive-branch, as in a Gem of *Gorlaeus*. *Peace* in a *Trajan* is burning Bucklers and Arms, to signify that War is entirely at an end, and holds a *Cornucopia* in her left Arm. She is in the same manner represented in a Medal of *Antoninus Pius*, and in one of *Gorlaeus*. In a Gem of the same *Gorlaeus* she is leaning upon a Pillar, burning Coats of Mail, Spears and Shields. In another of the same she is sitting, and holding an Olive-branch in her right Hand, and with her left is burning Shields and Coats of Mail. In a Medal of *Vitellius*, where, on the Reverse the Inscription is *Pax Augusti*, the Emperor cloathed in a *Toga*, reaches out his Hand to an armed Soldier. The Image of *Peace* is still more remarkable in *Vespasian*, where she holds an Olive-branch in her left Hand, and a Torch in her right, with which she burns before an Altar Coats of Arms and Shields: Behind her is a Pillar, on which is a small military Image holding a Spear, and at the Foot of the Pillar a round Shield.

C H A P. IV.

I. *The Goddess Providence.* II. *Safety.* III. *Tranquillity.* IV. *Victory.*

I. **P**ROVIDENCE is generally taken for the *Providence* of the Gods. It appears that the *Romans* worship'd her as a Goddess, and erected Statues to her Honour. We have a very fine one of her still remaining, which wants nothing but the left Arm. She is crown'd with Laurel, has curl'd Hair, and holds a Staff in her right Hand, which she seems to lean upon. By her right side is a great Basket full of all sorts of Fruit, and by her left a *Cornucopia* inverted. The Inscription, *Providentia Deorum*, shews that the Heathens thought that it was from the Gods and their *Providence* that they obtain'd all sorts of Benefits. In a Medal of *Hadrian's*, the Reverse of which has this Inscription, *Providentia Deorum*, a Woman who has I know not what in her left Hand, holds out her right to an Eagle, who comes down from Heaven, and presents her with an augural Staff, which was call'd *Lituus*. This relates to some particular History of *Hadrian*, and to the Office and Title of *Augur*, which he and other Emperors often took upon them. In a Medal of *Antoninus Pius*, upon the Reverse of which is this Inscription, *Providentia Deorum*, there is nothing but *Jupiter's* Thunder, perhaps to shew that the *Providence* over all the Universe was chiefly ascrib'd to *Jupiter*. In one of *Gordian* the *African* Son, *Providence* is supported by a Pillar, and holds a *Cornucopia* in her left Hand, and in her right a Stick with which she points to a Globe, to shew that *Providence* extends over the whole Globe of

the Earth. The Inscription is, *Providentia Augustorum*. This Figure is very common: We meet with such an one upon a Medal of *Aureolus*, where *Providence*, supported by a Column, crosses her Legs, holds a *Cornucopia*, and points to a Globe. As this is the most common Figure of *Providence*, it is probable that it was the usual way of representing her. Upon the Reverse of a Medal of *Pertinax*¹⁰, the *Providence* of the Gods is figur'd by a Woman, who holds her Hand lifted up towards a Celestial Globe hanging in the Air. In a *Geta*, the *Providence* of the Gods represented by a Woman in the usual manner, holds a Pike in her left Hand, and in her right Hand a Stick turn'd towards a Globe. The *Providence* of the Gods, is represented otherwise in the Medals of *Tacitus*: A Woman holds a Flag in each Hand; the Emperor crown'd and dress'd in a military Habit lays his Hand upon one of the Flags, and holds a Globe in the other. In a *Carinus*, *Providence* holds in her right Hand some Ears of Corn, which she seems to be putting upon a flaming Altar, and in her left a *Cornucopia*. In a *Titus*, *Providence* presents a Globe¹¹ to the Emperor: She does the same in a *Nerva*, with this Inscription, *Providentia Senatus*, The *Providence* of the Senate.

II. *Safety*, whom the *Grecians* call *Ἀσφάλεια*, is to be met with upon Medals. I do not know whether the *Romans* deified her. We see in an Inscription, *Securi Dii*, which, in my Opinion, must be understood actively for the Gods who *procure Safety*, rather than for those who *are in Safety*. *Securitas Populi Romani*, The *Safety of the Roman People*, is to be met with four times upon *Otho's* Medals; it is always represented by a Woman with different Symbols. In one¹² she is sitting, leans her right Hand upon a Sceptre, and lifts her left to her Head. In another she holds¹³ a Crown in her right, and a Spear in her left. In the third¹⁴ she holds a Crown in her right Hand as before, and a Sceptre in her left, and there is a Pillar by her side. The fourth¹⁵ holds likewise a Crown in the right Hand, and a *Cornucopia* in the left. In a *Vespasian*, where the Inscription is, *Securitati perpetuae*, To perpetual *Safety*, a Woman sitting upon a Chair, puts her right Hand upon her Head. The perpetual *Safety* in *Philip* is supported by a Column, and holds a Lance in her right Hand. In *Nerva*, the *Security of the Roman People*, leaning upon a Pillar, holds an Olive-branch, the Symbol of *Peace*, in her right Hand, and in her left a *Cornucopia*. In *Hadrian*, the *Safety of Augustus* is figur'd by a Woman who is sitting, and lays her right Hand upon her Head¹⁶, and holds a *Cornucopia* in her left. This Figure is likewise repeated in a *Hadrian* with a Sceptre in her right Hand, and holding her left upon her Head. It is again the same in *Philip* with this Inscription, *Securitas orbis*; and pretty near the same in *Nero*, where¹⁷ there is besides a flaming Altar, near which is a Serpent round a Stick, the Symbol of *Health*; which signifies that the Emperor enjoy'd *Safety* and *Health* at the same time. In a Medal of the Emperor *Tacitus* she is leaning upon a Pillar, and holding her Hand upon her Head. The usual Image of *Safety* seems to have been a Woman who held her Hand upon her Head. *Publick Safety* is represented otherwise in M. *Aurelius*. A Woman half naked, holds in her left Hand a Branch of Laurel resting upon the Ground, and with her left puts a Crown upon the same Branch. The *Safety of the Republick* in *Helena* holds an Olive-branch. We meet likewise with other Medals of the Emperors, upon the Reverse of which *Safety* is represented; but they are pretty like some of those which we have given.

III. *Tranquillity*, call'd by the *Grecians* *Εὐδία*, was deified. Not long ago an Altar was dug up at *Nettuno*, with this Inscription, *Ara Tranquillitatis*, The Altar of *Tranquillity*, upon which is represented a Ship, with a Sail spread, and a Man sitting at the Helm. There was likewise taken out of the Earth, at the same place, the Altar of the *Winds*, the Altar of *Neptune*, as is plain by the Inscriptions,



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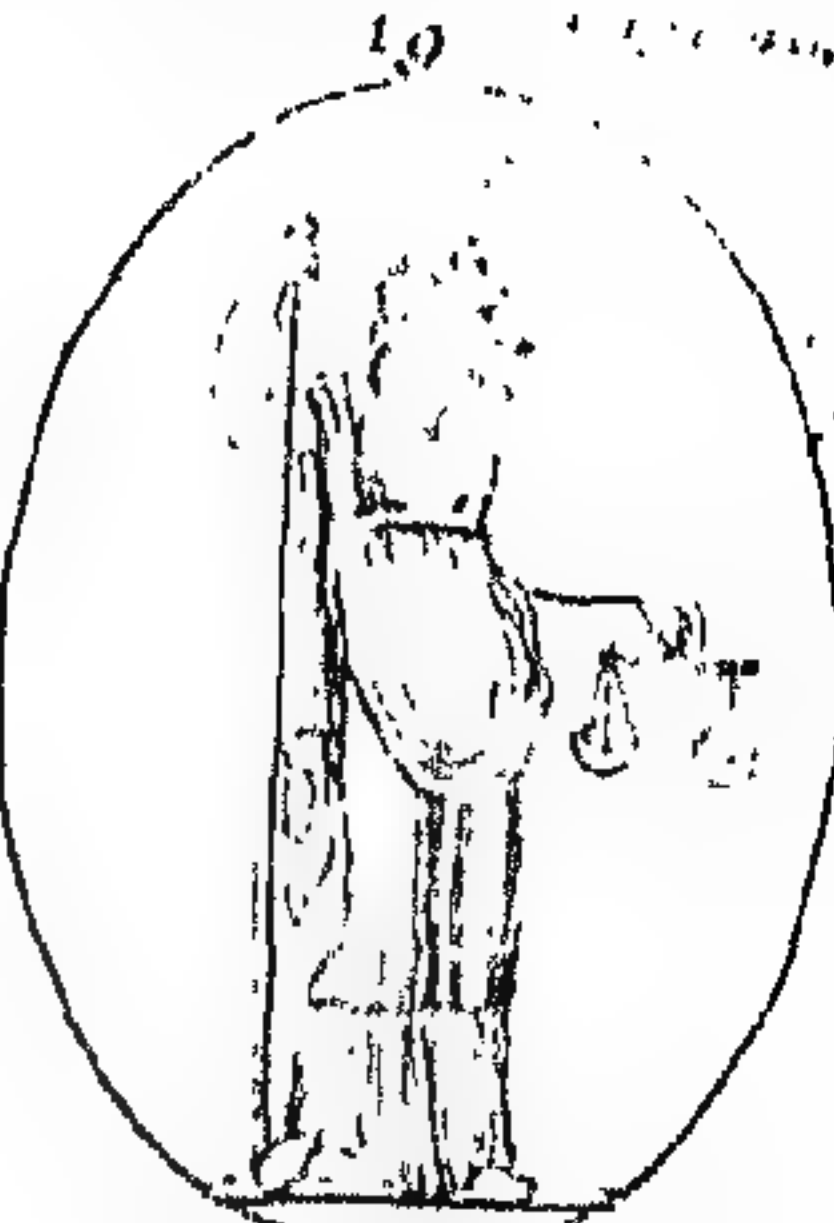
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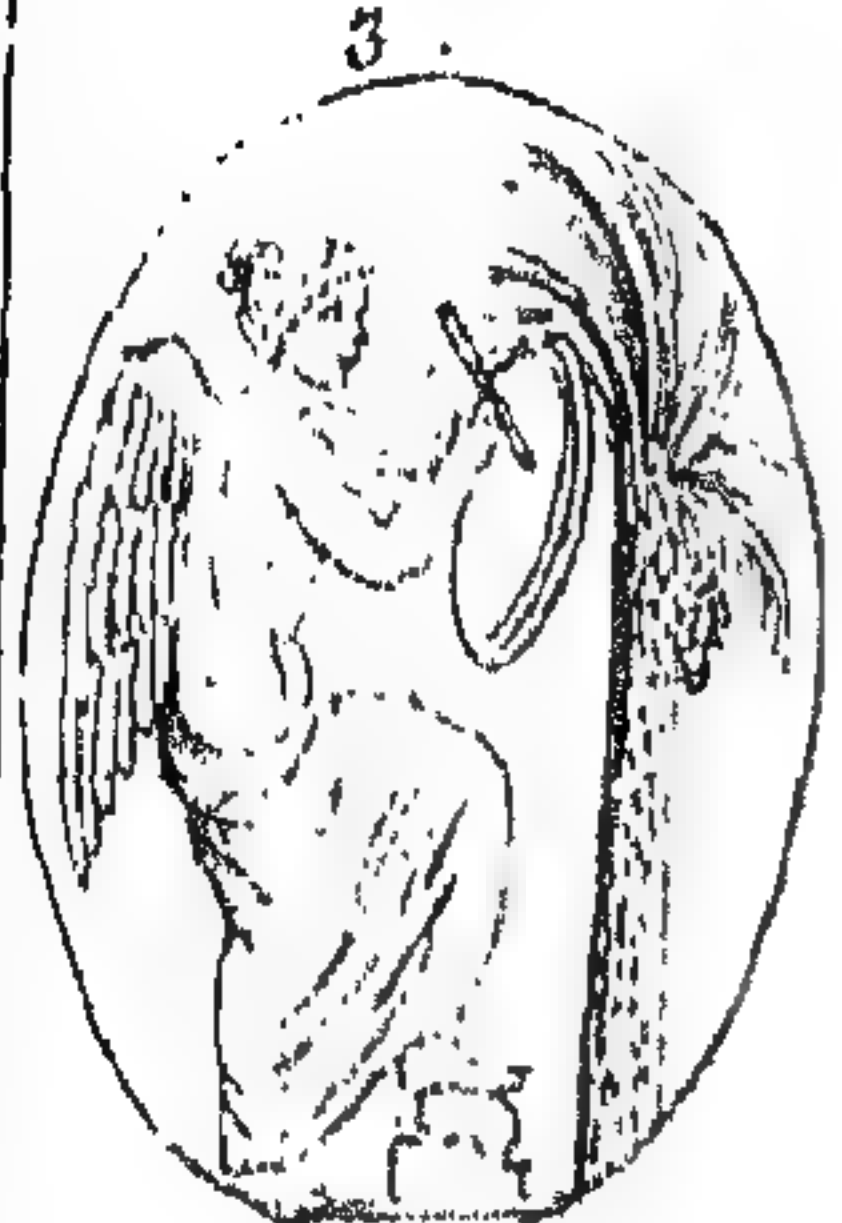


Maffei



La Chausse

23



La Chausse



Maffei



Vallant



Vallant



Maffei



Beger



Vallant



Vallant



Vallant



Augustin



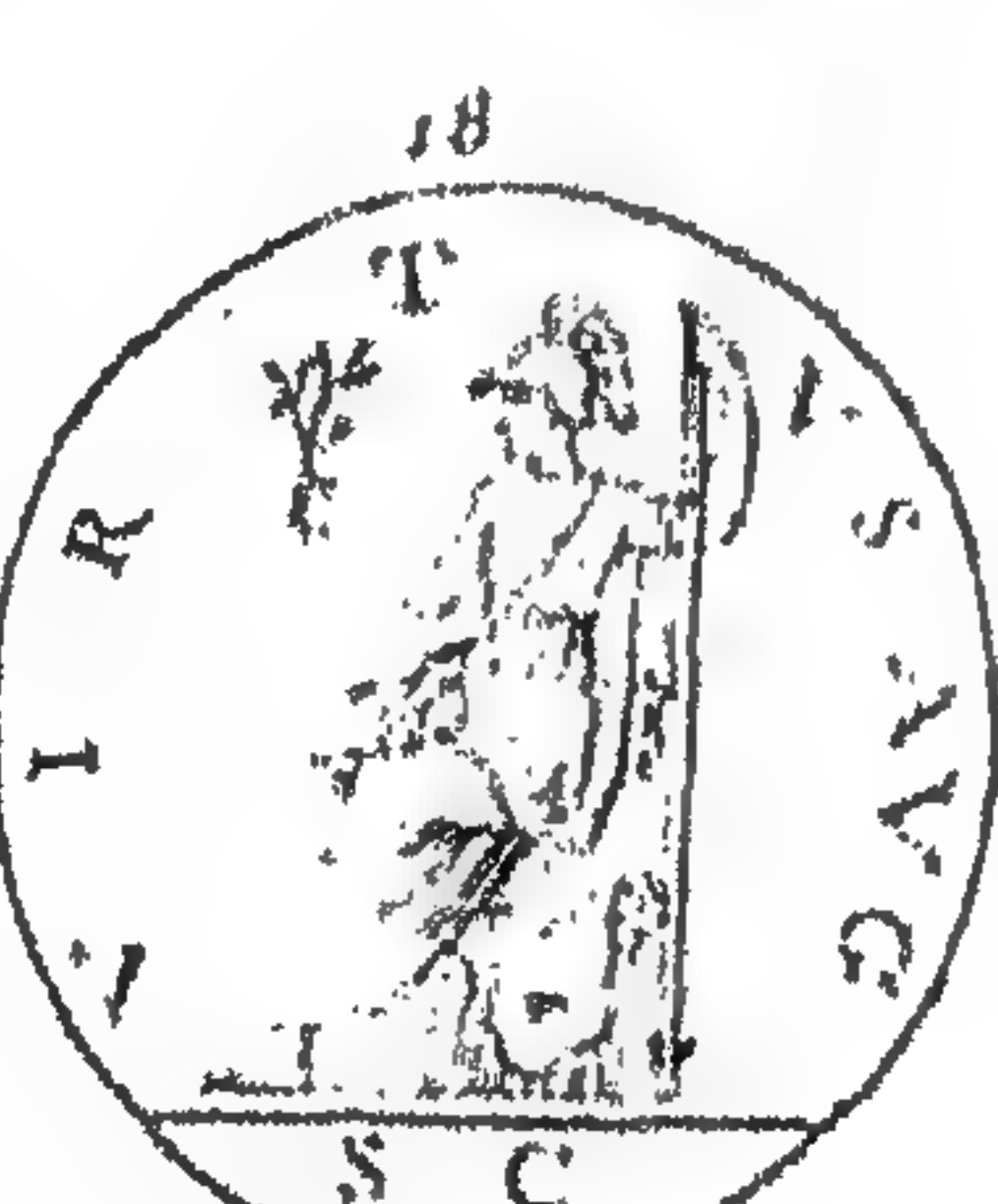
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Augustin



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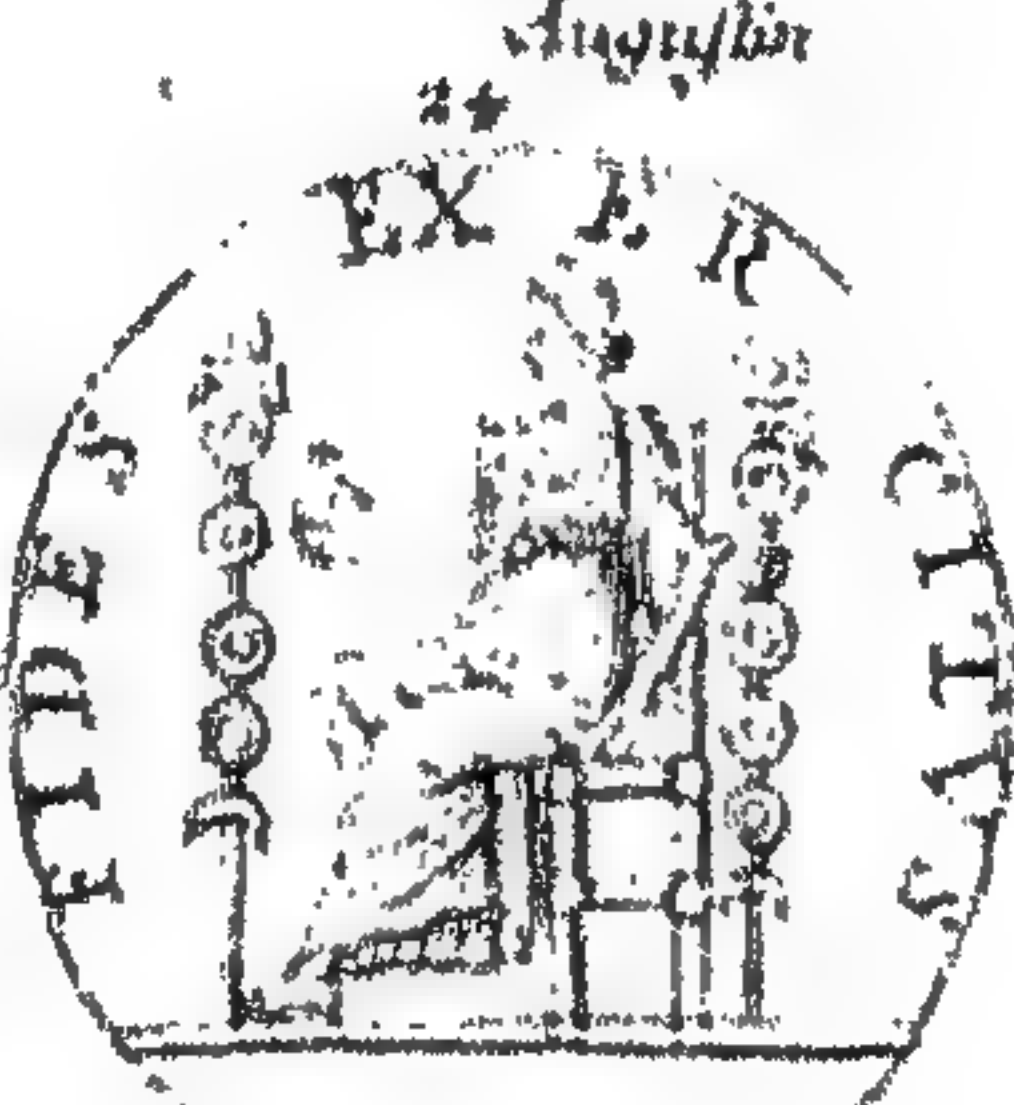
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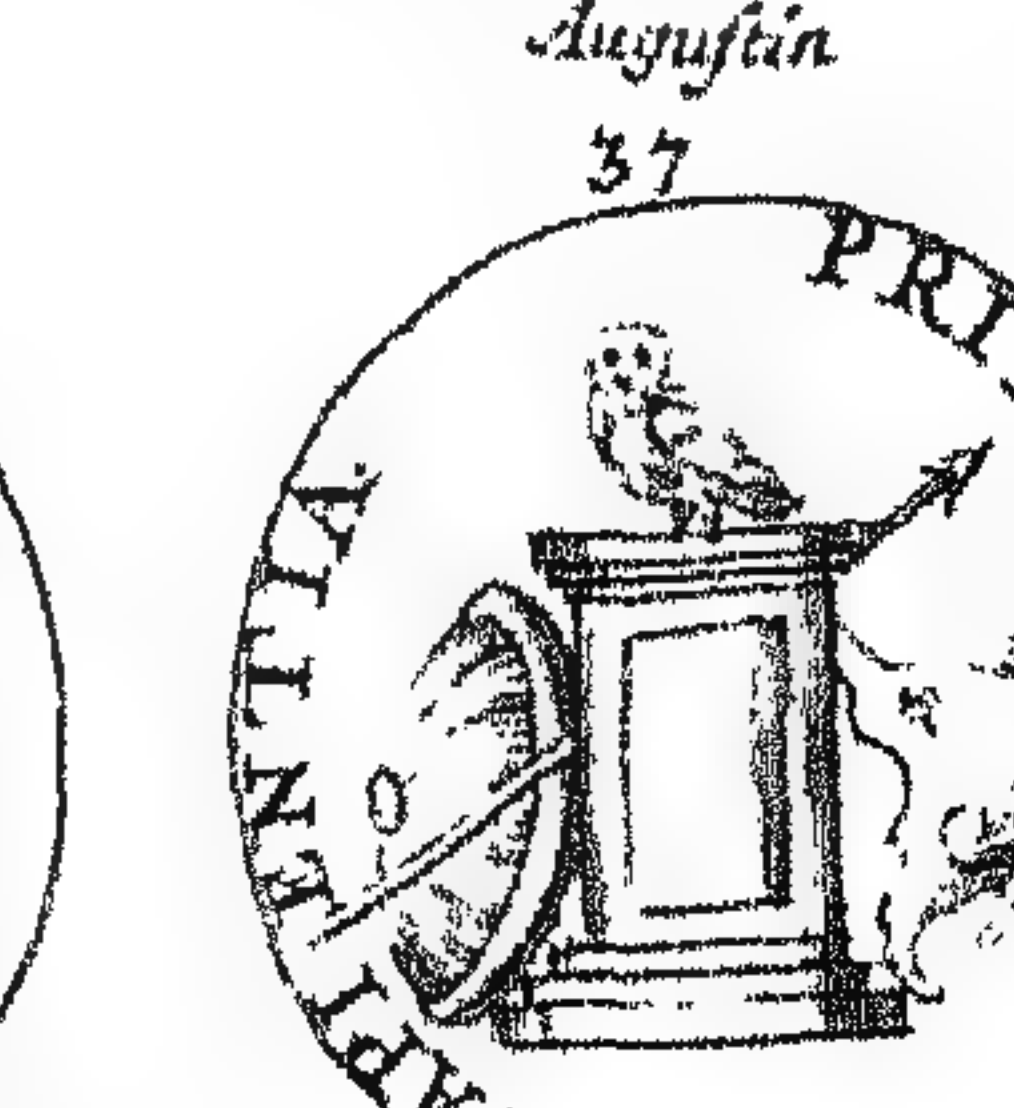
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tions, and another Altar of *Neptune*, without any Inscription: we shall represent all this in the Chapter about Altars. We meet likewise with *Tranquillity*, which is taken for *Peace*, upon the Imperial Medals. A Reverse of *Hadrian* represents her supported by a Pillar, holding a Stick or Sceptre in her right Hand. Another Medal ¹⁸ of the Emperor *Antoninus*, shews her to us leaning upon an Helm or Rudder, holding two Ears of Corn in her left Hand: this (says *Antonius Augustinus*) signifies the great Quantity of Corn which was brought by Sea in time of Peace.

IV. *Victory*, call'd by the *Greeks* Νίκη, was honour'd as a Deity by the *Greeks*. *Hesiod* (*Theog.*) says, she was the Daughter of *Styx* and *Pallas*. The *Sabines* (says *Varro*) call'd her *Vacuna*; from this Name came the Feast which the Ancients call'd *Vacunalia*. *Plutarch* asserts, that the *Egyptians* call'd *Victory*, Ναπθέ. The Goddess *Victory* had several Temples at *Rome*. Her Figure is to be met with upon a great many Monuments, Marbles, Gems, and Medals. She is generally represented with Wings, holding a Branch of a Palm-tree in one Hand, and a Crown of Laurel in the other. Such an one is that which belongs to our Cabinet ¹⁹ which is the first we give. Another, publish'd by M. *de la Chaussée*, has only the Palm-tree. But the most usual way, is with the Branch of the Palm-tree, and the Crown. We find her very often represented in that manner. Such an one is that of the Abbot *Fauvel*, ²⁰ plac'd upon a Basis, and leaning against a Pillar. Another ²¹ presents the Crown of Laurel to *Hercules*, who holds his Club, and shews the Skin of the Lion, to signify that he has conquer'd him. We see her sometimes mounted upon a Globe, ²² to shew that *Victory* rules over all the Earth: we meet with them upon the Medals of the Emperors, to signify that they have conquer'd all the World, and that all Nations are subject to their Government. *Victory*, tho' very rarely, is likewise found without Wings, writing upon a Shield ²³ supported by a Pillar, and holding her left Foot upon an Helmet. The *Greeks* pictur'd her sometimes in that manner, and call'd her ἀπτερος, which signifies, without Wings. *Pausanias* (p. 39.) says, that there was at *Athens* a *Victory* which had no Wings, and that *Calamis* the Sculptor took a Copy of it. The *Athenians* made her without Wings (says the same Author) that she might continue with them, and not fly away any where else. To the same purpose we meet with two Verses in the *Anthologia Græca*, which were put upon a Statue of *Victory*, whose Wings were burnt by a Flash of Lightning. The Sense of the Verses is this. Rome, *Queen of the World*, thy Glory can never perish, since unwinged *Victory* cannot fly away.

Ρώμη παμβασιλεία, τὸν κλέος ἔποτ' ὀλεῖται

Νίκη γὰρ σε φυγεῖν ἀπτερος ἔδύναται.

The *Victory* of *Athens* (according to *Pausanias*) was very different from those which we give here: She held a Pomgranate in her right Hand, and an Helmet in her left, and by consequence she could not write. Another *Victory*, upon a Globe, ¹ holds, as usual, a Crown of Laurel and a Branch of a Palm-tree. The next ² is more remarkable: she is plac'd upon the Prow of a Ship, a certain Mark of a Naval *Victory*: she holds a Branch of a Palm-tree in her left Hand, and in her right a Crown of Laurel and a *Caduceus*, a Symbol of the Peace, which had follow'd the Naval *Victory*; which is likewise confirm'd by the two Hands joined together, which signify *Concord*. The winged *Victory* ³ which is writing upon a Shield tied to a Palm-tree, puts her left Foot upon an Helmet: She is often to be seen in this Posture upon Medals. The next *Victory*, ⁴ who holds a Bull by the Muzzle, and a Knife to stick it, may signify perhaps the Sacrifices that were offer'd after *Victory*; it is something like the Figures we shall give by and by after *Mithras*.

PLATE
XCIV.

Mithras. Another *Victory* published by *M. de la Chaussée*, is represented in a full View, and has no other Symbol but ' the Branch of the Palm-tree.

In the last Place we exhibit a *Victory* publish'd by *Maffei*. She is plac'd upon a round Altar, having a Globe under her Feet. She carries a Trophy, such an one as we see carried by *Victory* upon several Medals. On both sides of the Altar are two Ensign-Bearers who hold each of them a Flag, and bend one of their Knees to the Ground. At the Foot of the Altar is another *Victory* without Wings, in a Chariot drawn by two Horses. What seems the most probable Explanation of this Monument, is, that these two Ensign-Bearers represented here, caus'd this Figure to be made after some *Victory*, at which they were present, and to which they had contributed by their Valour.

CHAP. V.

I. The evil and pernicious Gods. II. Fever. III. Orbona. IV. Ill-fortune. V. Paleness. VI. Fear. VII. Tempest. VIII. Laverna the Goddess of Thieves. IX. Ate. X. Discord.

I. THE Greeks and Romans honour'd the Gods, whom they look'd upon as good ones, to obtain Benefits of them. They likewise acknowledg'd some evil ones, and paid them divine Honours, to preserve themselves from the evil which they might do to them. ' They were so plung'd in Error, says *Cicero*, (*de Nat deorum lib. 3.*) that they not only gave the Name of Gods even to pernicious Things, but they likewise honour'd them with sacred Worship. We see a Temple belonging to *Fever* upon Mount *Palatine*; another of *Orbona*, near that of the *Lares*; and an Altar belonging to *Ill-Fortune*, on Mount *Esquilinus*?

II. Fever then was a Deity, who had a Temple upon Mount *Palatine* (says *Cicero*). *Valerius Maximus* (11. 5.) relates the same thing, and says, she had likewise two others in different Parts of *Rome*, to which they brought the Remedies which they made use of in Distempers. We do not know under what Form the Romans represented *Fever*; but we have the Form of a Prayer and a Vow made to *Fever*, which is preserv'd in an ancient Monument, and which we shall give in the second Volume, in the Chapter about Vows.

III. Orbona (whom *Cicero* mentions in the same Place) was invok'd by Fathers and Mothers, *Ne inciderent in orbitatem*, lest she should destroy their Children. *Arnobius* says also, That Fathers and Mothers who had lost their Children, were under her Protection. This is all we can tell of her; we do not know under what Figure she was honour'd.

IV. Ill-fortune had likewise her Temple at *Rome* (says *Cicero*) as we just now saw: we know neither her Form, nor her Worship.

V. *Paleness* (*Pallor*) was a Deity among the Romans, the Worship of whom was introduc'd by *Tullus Hostilius*: and upon that Account it is, that we meet with the Figure of him upon the Medals of the Family *Hostilia*.

VI. *Fear* (*Pavor*) was likewise a Deity, brought to *Rome* by *Tullus Hostilius* (says *S. Augustin*, Tom. 7. p. 99.) We meet also with his Head upon the Medals of the Family *Hostilia*. Besides, this God call'd *Pavor*, *Fear*, or $\phi\beta\beta\alpha$, was deified by the Grecians; he was pictur'd with a Lion's Head. The *Ephori* of *Lacedæmon* erected a little Temple to *Fear*, near their Tribunal, to put Fear into those who came before it. The same Worship was paid to him at *Corinth*.
We

We must observe, that when the Names were Masculine, as *Pavor*, *Pallor*, and *Φέβος*, they were Gods; and when Feminine, Goddesses.

VII. *Tempest* was likewise a Goddess at *Rome*, to whom *Marcellus* built a little Temple without the *Porta Capena*, by way of Thanksgiving, for having been deliver'd out of a prodigious Tempest between the Islands of *Corfica* and *Sardinia*: from whence *Ovid*,

*Te quoque, Tempestas, meritam delubra fatentur,
Cum pene est Corfis obruta puppis aquis.*

VIII. *Laverna* was famous enough among the *Romans*: she was the Goddess of Thieves, who upon that Account were call'd *Laverniones*. This Goddess had an obscure dark Place, whither the Robbers brought their Booty, and divided it among themselves. Here there was a Statue of the Goddess, to which they paid their Respects. One of the Gates of *Rome* was call'd after her Name, the *Lavernal*. Not only Thieves, but likewise those who had a mind to transact their Affairs in secret, look'd upon *Laverna* as their Patron.

IX. *Ate*, a pernicious Goddess, was thrown down from Heaven, because of the Evils she did to the Gods: *Jupiter* sent her upon Earth, to the great Misfortune of Mortals. I do not know whether she was ever worship'd among Men.

X. *Discord*, if she was not deified by the Ancients, was at least made a Person of by the Poets. *Petronius* describes her with her Hair dishevell'd and in Disorder, a bloody Mouth, black and blue Eyes shedding Tears, grinding her Teeth, which were all rusty, her Tongue distilling a poisonous and stinking Liquor, with Serpents standing erect on her Head, she wearing a ragged Garment, and shaking a Torch with her bloody Hand. *Virgil* likewise says, that the Hair of her Head was made of Serpents. 'Her Head (says *Aristides*) is turn'd 'backwards: her Lips are swell'd; her Eyes squinting, stinking, black and blue, 'dropping Tears from time to time; her Hands are always in motion; she has 'a Sword upon her Breast; her Legs and Feet are crooked; she is surrounded 'with Obscurity and Darkness.' These are Descriptions purely Poetical. It was she who, at the Marriage of *Peleus* and *Thetis*, threw in the Apple, which made *Discord* among the Goddesses, and was the Cause of so many Misfortunes.

C H A P. VI.

I. *Vices deified by the Greeks and Romans*. Impudence, Calumny. II. *A singular Picture of Calumny by Apelles the Ephesian*. III. *Envy deified by the Greeks*. IV. *Murcia the Goddess of Sloth*. V. *Necessity and Force worshipped as Goddesses*.

I. **I**MPU DENCE (who would believe it?) was honour'd by the *Greeks* and *Romans*, as a Goddess; she is call'd *Αυαδεια* in *Greek*. They erected an Altar to her, and likewise another to *Calumny*. They represented *Impudence* under the Form of a *Partridge*, which they said (I know not why) is a very impudent Bird.

II. As to *Calumny*, *Apelles the Ephesian* made an Image of her, when he was accus'd of being concern'd with *Theodota* a *Tyrian* Woman, in a Conspiracy against King *Ptolemy*. This is the History of it, taken from *Lucian's* Dialogue, entituled, *Calumny not to be rashly believ'd*. *Apelles* had never seen *Theodota*,

nor the City of *Tyre*, and knew nothing of that Country, but that *Phoenicia* was subject to *Ptolemy*, and that he appointed a Governour over it. Notwithstanding this, one *Antiphilus*, of the same Profession with himself, envious of *Apelles*'s Fame, and the Honour the King did him, accus'd him of being concern'd in this Conspiracy, and assur'd *Ptolemy*, that a Man of his Acquaintance had seen him eating and drinking with *Theodota*, and whispering her during the Banquet; and that the Revolt of *Tyre*, and the taking of *Pelusium*, were owing to the Advice of *Apelles*. *Ptolemy*, who was not naturally very patient, and being us'd from his Youth to hearken to Flatterers, was so enrag'd, and fell into such a Passion, upon a Calumny that had so little Probability in it, that without reflecting that *Antiphilus* was of the same Profession, who might speak out of Envy, without considering that a Painter was not capable of such Enterprises, and especially a Painter whom he had so much honour'd and preferr'd before so many others, without informing himself whether *Apelles* was really gone to *Tyre*; I say, without any Examination, he abandon'd himself to Fury, made his Palace ring with Noise and Threats, crying, Oh the Ingrate! the Traitor! the Conspirator! *Apelles* without doubt had lost his Head, and, innocent as he was, had suffer'd for the Revolt of *Tyre*, if one of the Conspirators who was taken (being full of Indignation at the Impudence of *Antiphilus*, and taking compassion upon *Apelles*) had not assur'd the King that he was not concern'd in this Conspiracy. King *Ptolemy* being undeceiv'd, was so sorry for being fir'd so easily, that he gave *Apelles* an Hundred Talents, and deliver'd up *Antiphilus* to him to serve him for a Slave.

Apelles, in memory of the great Danger he had been in, reveng'd himself (as I may say) of *Calumny*, by a Picture of this Nature: On the right Hand was sitting a Man with large Ears, pretty much like those of King *Midas*: This Man held out his Hand to *Calumny*, who was coming to him: he had two Women by him, *Ignorance* and *Mistrust*. From the other side came *Calumny*; she was a very handsome Woman, but seem'd disturb'd, provok'd, and look'd as if Rage had possess'd her Soul; she held a burning Torch in her left Hand, and with her right she dragg'd a young Man by the Hair of his Head, who lifted up his Hands to Heaven, and took the Gods to witness. Before her went a pale ill-favour'd Man, who had sharp piercing Eyes, and was like one who was recovering of a long Fit of Sickness; it is easy to understand that this is *Envy*. Two other Women went in the Company, who exhorted *Calumny*, and dress'd and adorn'd her at the same time. He who explain'd the Picture to me (says *Lucian*) told me they were *Treachery* and *Deceit*. Another Woman who follow'd, cloath'd in black, whose Garments were all torn and ragged, was call'd *Repentance*; she turn'd her Head behind her, burst out into Tears, and look'd with Shame upon *Truth*, who was coming to her. In this manner did *Apelles* represent the Danger he had been in.

Notwithstanding the Presents he had receiv'd from *Ptolemy*, he took care to be reveng'd on him by representing him with *Midas*'s Ears. This shews how dangerous it was to displease these great Painters. We see by this Story how the Ancients gave the Form of Persons to all the Passions.

III. *Envy*, whom the *Grecians* call *Φθός*, was also deified both by the *Greek* and *Latin* Poets; but as *Φθός* with the *Greeks* is Masculine, they made him a God; and on the contrary, the *Latins*, because *Invidia* is Feminine, made *Envy* a Goddess. I shall not trouble my self to relate the Descriptions which *Lucian* gives of the God *Φθός*, nor those which *Ovid* gives of the Goddess *Envy*. They are poetical Descriptions taken from envious People. It does not appear that there ever were any Altars or Statues erected to *Envy*.

IV. *Murtia*

IV. *Murtia*, the Goddess of *Sloth* and *Idleness*, seems to be no other than *Venus*, who is sometimes call'd *Murtia Venus*.

V. *Necessity* and *Violence*, Ἀνάγκη καὶ Βία, says *Pausanias*, (*lib. 2. p. 93.*) had a little Temple in *Acrocorinthus*, which no Body was allow'd to enter. I do not meet with any thing relating to these Deities any where else.

C H A P. VII.

I. *Virtues deified by the Greeks and Romans. Honour and Virtue two Deities who were joined together. II. Honour had sometimes a distinct Worship. III. Virtue likewise separately worshipped. IV. Virtue represented in several Manners. V. Equity either worshipped as a Goddess, or at least pictured like a Person.*

I. **T**HE Worship of the *Gentiles* which had the least Unreasonableness in it, was that which they paid to *Virtues*. It is probable that most of them look'd upon Them as the Causes of the good Qualities which are honour'd in Men. *Virtue* it self was a Deity who was often join'd with *Honour*. There was at *Rome* a Temple of *HONOUR* and *VIRTUE*, built by *C. Marius*. They are likewise very often put together upon Medals: This signifies, that no Body can arrive at true *Honour* without *Virtue*, and that they are constant Companions. Upon the Reverse of a Medal of *Galba* they are both together⁹; *Honour* is in a Woman's Dress, holding a *Cornucopia* in her left Hand, and a Lance in her right: *Virtue* is dress'd like a Soldier wearing an Helmet; she holds in her right Hand a Stick, which seems to be a *Parazonium*, and in her left a Lance, and puts her right Foot upon an Helmet. We find them represented in much the same manner upon the Medals of *Vitellius*. The two Heads of *Honour* and *Virtue* are together upon a Medal of the¹⁰ Family *Cornelia*, where she that wears the Helmet is *Virtue*. In the Family *Egnatia*, *Honour* and *Virtue* hold each of them a Lance; a *Cupid* puts a Crown upon the Head of *Honour*. By the side of each of them is a Prow of a Ship, upon which is a Rudder inverted, In the Family *Fufia*¹¹, *Honour* and *Virtue* have their Inscriptions, *Ho. Virt.*

II. *Honour* and *Virtue* then were often joined together; Worship common to them both was paid them in the Temples and ancient Monuments. They were likewise honour'd separately: We frequently meet with *Honour* alone; this we see upon a Medal¹² of the Emperor *Titus*, where a Man, who holds a Lance in his right Hand, and a *Cornucopia* in his left, has one Foot upon a Globe with this Inscription, *Honos Augusti*. In *Antoninus Pius*¹³ this Man holds the *Cornucopia* in his left Hand, and in his right a Branch which seems to be of an Olive-tree, the Symbol of Peace. Every Body knows that this good *Prince* always plac'd his Honour in procuring Peace to the Empire; which made him be compar'd to *Numa Pompilius*. We likewise meet with *Honour* upon a Medal of *M. Aurelius*; but here it is in the Figure of a Woman, who holds a Branch in her right Hand, and a *Cornucopia* in her left. The Head of *Honour* with this Inscription, *Honoris*, is to be seen upon a Medal of the Family *Julia*: She is crown'd with Laurel, and has long Hair.¹⁴ She is represented in the same manner in the Family *Lollia*.

III. *Virtue* likewise is often to be found upon Medals : Besides the Figure which was given her, as she was look'd upon to be a Deity, we see her also under other Types, to signify the *Virtue* of Men, as of the Emperor, the Army and the Soldiers. We meet with the Head of *Virtue* ¹⁵ as a Goddess upon a Medal of the Family *Volteia*, where she has an Helmet with a Crown of Laurel, and behind her a *Parazonium*, or little Ponyard, which we see sometimes in the Hands of ¹⁶ the Emperors. *Virtue* is represented upon a Medal ¹⁶ by a Man who holds a *Parazonium*, or perhaps a Staff in his right Hand, and a Lance in his left. A Reverse of *Domitian* ¹⁷ seems to represent the Goddess *Virtue* better; she wears an Helmet, holds a *Parazonium* in her right Hand, and a Lance in her left, and puts her Foot upon an Helmet. We have seen her represented in the same manner above accompanied by *Honour*; she is a little differently drest in an *Hadrian*. ¹⁸ Upon the Reverse of a Medal of *Decius* ¹⁸ she sits upon a Trophy of Arms, and holds a Branch in her right Hand, and a Lance in her left.

IV. All the foregoing Figures exhibit *Virtue* as a Goddess; there are some that represent her in another manner. In *Gordianus Pius* the *Virtue* of *Augustus* is express'd by an *Hercules* with the Lion's Skin, leaning upon his Club. The *Virtue* of the same Emperor is represented upon another Reverse, where *Gordianus* sits with a Crown upon him, having before him a Soldier who holds two Ensigns. Upon a Reverse of *Probus*, the Emperor in Armour on Horse-back is beating down a Man; the Inscription is, *Virtus Probi Augusti*.

The *Virtue* of the Soldiers, in the Medals of *Diocletian*, is represented by a Sacrifice, which the Emperor and three other Figures are offering at the Entrance of a Temple; and exactly in the same manner upon a Medal of *Constantius Chlorus*. The *Virtue* of the *Augusti* and the *Cæsars* is signified in *Maximinus* by a Man who marches along with an Helmet upon his Head, and a Lance in his Hand, carrying a Trophy. In *Severus* his Associate, the *Virtue* of the Emperors and *Cæsars* is express'd by a Man on Horse-back, who is treading upon his Enemies. The *Virtue* of the Army of *Illyricum* is represented in *Maximianus* by a Man on Horseback.

V. I do not know whether *Equity* was ever deified by the Ancients. We often meet with her upon Medals and Gems under the Form of a Woman, who is ¹⁹ holding a Pair of Scales. A Gem represents her ¹⁹ holding a Lance in one Hand, and the Scales in the other. The Scales alone are a Symbol of Equity, who does every thing with Weight and Measure, and renders to every one what belongs to him. In *Vespasian* ²⁰ she holds the Scales, and a little Staff instead of the Lance. ²¹ In *Severus* ²¹ instead of a Staff she has a *Cornucopia*. *Equity* is often to be met with upon other Medals in some one of these Forms.

C H A P. VIII.

I. Faith, a Goddess of the Romans, her proper Figure. II. Faith represented by Symbols. III. Piety deify'd. IV. Represented with a Stork. V. Expressed by Symbols.

I. **F**AITH, who is taken here for *Fidelity*, was honour'd by the Romans as a Goddess. She had a Temple in the Capitol consecrated, says *Cicero*, by *Attilius Calatinus*. Her Priests wore white Veils; unbloody Sacrifices were offer'd to her; and the greatest Oaths were taken in her Name.

This

This Goddess had her particular Form like the rest; notwithstanding which she is often represented by Symbols. Upon a Reverse of *Plotina*, *Faith* is exhibited²² with this Inscription, *Fides Augusti*. The Figure is a Woman who holds a Basket of Fruit upon one Hand, and some Ears of Corn in the other. She is represented in the same manner upon a Medal of *Domitian*, and upon a Gem²³ published by *Maffei*. One might make a thousand fine Reflexions upon the Affinity Fruit and Ears of Corn have with Faith, but we leave them to others. The Head of this Goddess is represented upon a Medal of the Family *Cornelia*; it seems to be crown'd with Laurel. In another of the Family *Fulvia* she wears a Necklace, and seems to be crown'd, says M. *Vaillant*, with Olive-leaves. She is also represented in much the same manner in the Family *Vibia*, and in others. *Antonius Augustinus* takes notice of another way of picturing her, taken from a Reverse of *Elagabalus*, where she sits holding a Turtle-dove in one Hand, and in the other an Ensign, with another before her, with this Inscription²⁴, *Fides exercitus*, or *Fides militum* in other Medals. The Turtle-dove is a Symbol of *Faith*, because of her Faithfulness to her Mate. The *Fides exercituum* is represented in almost the same manner in a Medal of *Caracalla*.

II. All these Figures probably represent the Goddess *Faith* as she was figur'd in the Temples and upon the Altars. *Faith* was likewise very often represented by Symbols and other Signs. The most usual Symbol is two Hands join'd together. They are so upon a Medal of *Galba*, with this Inscription, *Fides exercituum*. This Symbol, which is likewise frequently us'd to represent *Concord*, signifies the Union of those People who preserve good *Faith* with one another. Upon a Medal of *Titus*, behind the two Hands join'd together rises a *Caduceus* and two Ears of Corn. We have already seen Ears of Corn in the Hands of the Goddess *Faith*. *Mutual Faith* in a *Pupienus* is represented by two Hands join'd together, which signify the Union of the two Emperors then reigning *Pupienus* and *Balbinus*. The *Fides exercituum* is express'd upon a Medal of *Domitian* by several armed Soldiers, holding Ensigns before the Emperor *Domitian*, who is sacrificing upon a smoking Altar. The *Faith* of the Legions is represented in an *Albinus* by a Woman who holds an Ensign in each Hand; and the *Faith* of the Soldiers is express'd in the same manner in a *Macrinus*, in a *Commodus* by an *Allocution* or Harangue. *Gordianus* the Emperor on Horseback betwixt two Ensigns, has this Inscription, *Fides militum*, The *Faith* of the Soldiers.

III. *Piety*, whom the *Greeks* call *Εὐσεβεία*, was deified by the Ancients. The *Romans* built a Temple to her. We often meet with her Image upon the ancient Monuments. They understood by *Piety* not only the Devotion of Men towards the Gods, and the Duty of Children to their Parents, but likewise a certain pious Affection of Men towards Men like themselves. There are few People who would not be thought to have this good Quality, even when they have it not. All the Emperors took the Title of *Pious* upon them, the most impious and cruel, as well as the others. *Piety* is express'd several ways upon Medals. The first Image²⁵ is a Woman sitting, whose Head is cover'd with a large Veil; in her left Hand she holds a kind of Sceptre, which terminates upwards in a Lily, and puts her right Hand upon the Head of a young Boy who holds a Branch. The Head of *Piety*²⁶ is to be found with this Veil upon another Medal.

IV. She is likewise seen standing²⁷ in the Form of a Woman, who holds a Rudder in her right Hand, and a *Cornucopia* in her left. She has a Stork before her Feet. Another Medal exhibits her holding a Vessel in her right Hand, and in her left a *Cornucopia*, upon which are two Storks. The Stork is the Symbol of *Piety*, because of the great Love she has for her little ones; it is for this reason that *Petronius* calls her *Pietaticulatrix*, or as others read it, *Pietati-cultrix*, a Lover

Lover of *Piety*. The *Hebrews* call the Stork *Hafida*, which signifies Pious. In
 28 a Medal of *Caligula* ²⁸ *Piety* is sitting and holding a Cup in her right Hand, as if
 she was going to sacrifice; a Veil covers her Head: Upon the Reverse is a Tem-
 29 ple where they are sacrificing. Upon one of *Antoninus Pius* ²⁹, *Piety* holds with
 one Hand the Paws of a Fawn, or some other Animal appointed to be sacrific'd,
 and with the other a Basket of Fruits; before her is a flaming Altar. Upon a-
 30 nother Medal ³⁰ *Piety* holds a Globe in her right Hand, and a little Child in her
 31 left Arm: At her Feet are two other Children. In *Faustina* the younger ³¹ *Piety*
 holds two Ears of Corn in her right Hand, and a *Cornucopia* in her left; before
 her stands a Child. *Piety*, upon a Medal of *Iacilla*, holds her right Hand lifted
 up over a flaming Altar, and in her left a little Box of Scents and Perfumes, which
 was made use of in Sacrifices. We see her represented in the same manner,
 only sitting, upon another Medal of the same Empress. The *Piety* of *Augustus*
 32 ³² in *Galba* is sitting, and holding her Hand upon the Head of a Man, who is
 perhaps the Emperor. Upon a Medal of *Domitia* she takes a little Child by the
 33 Hand. Upon one of *Matidia* ³³ she holds her two Hands upon the Heads of two
 Children. Another Image exhibits *Piety* sitting and holding a Lance in one
 Hand, and a Cup or *Patera* in the other.

V. We likewise meet with *Piety* express'd by Symbols. She is represented by
 a Temple in a Medal of *Faustina* the Mother. The *Piety* of the Senate, in a Me-
 dal of *Commodus*, is exhibited by a Senator who is holding out his Hand to ano-
 ther Figure, which is perhaps the Emperor. She is represented in *M. Aurelius*
 and *Diadumenianus*, by the Instruments of Sacrifices, and in the same manner in *He-*
rennius Hetruscus. Upon another Reverse of the same, *Piety* is express'd by *Mer-*
cury, to signify probably the *Piety* of this Prince towards that God. In a Medal
 of *Valerian* the *Piety* of the *Augusti* is represented by two Women, who shake
 Hands over a flaming Altar. In one of *Titus*, the Emperor gives his Hand to a-
 nother Figure, whom some think was *Domitian*. The Woman who is between
 them both, is *Piety*, or, as others think, *Domitilla*. We meet with much the
 same thing in a Medal of *Julia Pia*.

C H A P. IX.

I. Justice accounted a Goddess by the Greeks. II. Wisdom represented as a Per-
 son. III. Also Indulgence. IV. Clemency worshipped as a Goddess at Rome.
 V. And Liberality.

I. **T**HE Greeks deified *Justice*, whom they call'd Δίκη, DICE, but more u-
 sually Δικαιοσύνη; they likewise call'd her *Astræa*, from the Name of her
 Father *Astræus*, whom Fable makes an Astrologer. She was pictur'd, says *Aulus*
Gellius, (14. 4.) like a Virgin who had an awful Look; the Sadness that ap-
 pear'd about her Eyes was neither mean nor frightful; but she had a great deal
 of Dignity in her Countenance, together with an Air of Severity. The *Greeks* of
 the middle Age represented her like a young Woman holding a Pair of Scales in
 one Hand: We see her thus pictur'd upon the Throne of the Emperor *Nicepho-*
rus Botaniates, in the *Bibliotheca Græca* of the Bishop of *Mets*, which we print-
 ed. We meet with *Justice* sitting in a Medal of *Hadrian*, holding a Lance or
 Sceptre in one Hand, a Mark of the Authority of her Judgments. We see her re-
 24 presented in the same manner ²⁴ upon a Medal of *Antoninus Pius*, and one of *A-*
lexander

Alexander Severus. We also find the Head of *Justice* upon a Medal³⁵ of *Tiberius*.

II. I do not know whether the Ancients ever deified *Wisdom*, whom the Greeks call *Σοφία*; but they have at least made a Person of her. We meet with her Head³⁶ upon a Medal of *P. Sempronius Sophus* in the *Roman Families*. The Allusion that *σοφός*, *wise*, has to *Sophia*, *Wisdom*, was the Occasion of putting the Head of *Wisdom* here, which does not differ much from the Heads of *Venus*, *Piety*, *Concord*, and several others, who are all alike in the Medals of the *Roman Families*. *Wisdom* with an Inscription is likewise to be met with upon a Gem. We have already observ'd, that upon these consular Medals they often put Figures, which had some Allusion to the Names either of the Wardens of the Mint, or the Persons mention'd upon one side of the Medal; as in the Medals of *Pansa*, the God *Pan*; in one of *Thorius Taurus* a Bull; in that of *Lariscolus*, the Sisters of *Phaëton* chang'd into Trees or Plants call'd *Larices*; in one of the Family *Renia*, two Animals call'd *Rheens*. For the same Reason we see upon the Medal of *P. Sempronius Sopus* or *Sophus*, as it is read elsewhere, the Head of *Sophia*, which is *Wisdom*. Upon the Reverse³⁷ of a Medal of *Constantine the Great*, we see an Owl upon an Altar, and moreover a Lance, an Helmet, a large Circle, which some take for a Crown or Diadem, others for a round Shield, with this Inscription, *Sapientia Principis*, The *Wisdom* of the Prince. The Owl and the Arms seem indubitably to signify *Minerva* the Goddess of *Wisdom*.

III. *Indulgence*, says *Antonius Augustinus*, is represented in a Medal of *Antoninus Pius*, by a Woman who is sitting, and holding a Sceptre or Staff in her left Hand, and a Cup in her right. In a *Gordianus*, a Woman is between an Ox and a Bull, perhaps to shew that *Indulgence* softens the fiercest Spirits. In a Medal of *Caracalla* and *Geta*, *Indulgence* to *Carthage* is express'd by a Woman sitting upon a Lion, who holds Lightning in her right Hand, and a Lance in her left, and rides near a River. In other Medals she holds a Drum like the great Mother *Cybele*. To explain what Relation all this has to *Indulgence*, is what I durst not attempt. *Pious Indulgence*, in *Postumus*, is represented by a Man sitting, (he is probably *Postumus* himself) who holds out his Hand to a little Child. In *Galienus*, the *Indulgence* of *Augustus* is express'd by a Woman sitting, who extends her right Hand, and holds a Sceptre in her left. In a Medal of *Florianus* the Woman is standing, crown'd, and holding a Lilly in her right Hand.

IV. At *Rome* they gave *Clemency* the Honour of a Deity.³⁸ Her Head is represented in a Medal of *Julius Caesar*, upon the Reverse of which is a Temple; near her is a Branch. Her Figure at full length is to be seen upon a Medal of *Vespasian*, where she is sitting upon a Chair holding a Branch. She is sitting in the same manner in a Medal of *Vitellius*³⁹, and holding Ears of Corn in one Hand, and a Lance in the other. In *Hadrian* she is standing, and holding a Cup in her right Hand, and a Lance in her left. The *Clemency* of the Times, supported by a Pillar, and holding a Lance in her right Hand, is represented as a Woman in a Medal of *Tacitus*, and as a Man in another Medal of the same Emperor. This Man, dress'd like a Soldier, holds a Branch in his right Hand, and a Lance in his left. In a *Probus*, a Man who holds an Ensign presents a Globe to the Emperor, and the Inscription is, *Clementia temp.* The *Clemency* of the Times. We see in a Medal of *Tiberius* a round Shield, in the middle of which is an Head, and the Inscription round it is *Clementiæ*, To *Clemency*; and in another, *Moderationi*, To *Moderation*.

V. *Liberality* is variously represented upon Medals. Upon a Reverse of *Hadrian*, the Figure is a Woman⁴⁰ pouring out a *Cornucopia*. Upon a Reverse of *Perinax*⁴¹ she holds a *Cornucopia* in one Hand, and in the other a Tablet mark'd with

with Points or Numbers; this was to shew the Quantity of Corn, or Wine, or Money which the Emperor gave. We meet with the same upon many other Medals. Besides these Figures of *Liberality*, represented as a Woman, there are several others, in which the Action it self of the Prince, who bestows his Liberalities upon the People and Soldiers, is represented: They call these Medals *Liberaltas*; and when an Emperor bestow'd several Largeſſes, we find them mark'd in *Roman* Cyphers I. II. III. IV. as high as eight. Sometimes these Liberalities are call'd *Congiarium*, a Word deriv'd from *Congius*, a Measure which was made use of in the distribution of Corn, Wine, Oil, &c. We shall treat of Measures in the Third Volume.

C H A P. X.

I. Concord a Goddess of the Romans, and her Images. II. The Symbols of Concord. III. Other Symbols. IV. Constancy.

I. **C**ONCORD was honoured at *Rome* as a Deity. Temples were built to her; we see still, as we come down from the Capitol, the Ruins of one of these Temples, the Portico of which remains entire. The *Greeks* call her *ἁρμονία*.
 PLATE We frequently meet with her represented upon Medals and ancient Marbles, some-
 ACV. times in a human Form, sometimes by Symbols. The Head of *Concord* is exhibited upon a Consular Medal; she is veild, and does not differ from several other Heads, which represent different Deities. Upon a Reverse of *Nero*, a Woman is sitting and holding a Cup in her right Hand, and a *Cornucopia* in her left, with this Inscription, *Concordia Augusta*. She sits upon a great Throne in a Medal of *Domitian*, and holds a Branch in one Hand, in the other a *Cornucopia*. The *Concord* of the Provinces in a *Galba* is likewise sitting, and holding a Cup in her right Hand. She holds a Branch in her right Hand, and in her left a Lance, in a *Vitellius*: a Lilly in her right, and a *Cornucopia* in her left Hand, in *Faustina* the Younger: the *Cornucopia* is double in a Medal of *Gordianus junior*. She holds a *Caduceus* in one Hand, and a *Cornucopia* in the other, in a *Crispus Caesar*. These are the usual Representations of the Goddess *Concord* upon the Imperial Medals.

7 II. One of the most frequent Symbols of *Concord*, is two Hands join'd together, to represent the Concord, either of the Emperors, when there are several of them, or of the Armies, or of several People who agree together. Nothing is more common than this Type upon Medals: sometimes the two Hands are join'd together, and hold a *Caduceus*, a Mark that *Concord* is the Consequence of some Negotiation. We also find the two Hands join'd together, and holding an Ensign fixt upon the Prow of a Ship, with this Inscription, *Concordia exercituum*, to represent the *Concord* of the Armies.

III. We see likewise the two Hands join'd together, holding a *Caduceus* between two *Cornucopia's*, with this Inscription, *Pax*, Peace; *Peace* and *Concord* are almost the same. We meet with three Hands join'd together in a Medal of *Saloninus*, with this Inscription, *The Concord of the Augusti*, to signify the Union between the three Princes *Gallienus*, *Saloninus*, and *Valerianus* the Younger. These
 8 three Hands are upon a Reverse of *Augustus* with this Inscription, *The Safety of Mankind*, they are cross'd by a *Caduceus* and another Instrument; the Safety of Mankind depends upon the Concord of the Princes, represented by these three Hands join'd



Beger



Augustin



Augustin



Augustin



Augustin



Augustin



Augustin



Augustin



Augustin



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Beger



Beger



Augustin



Augustin



Augustin



Maffei



Le P. Albert



La Chapelle



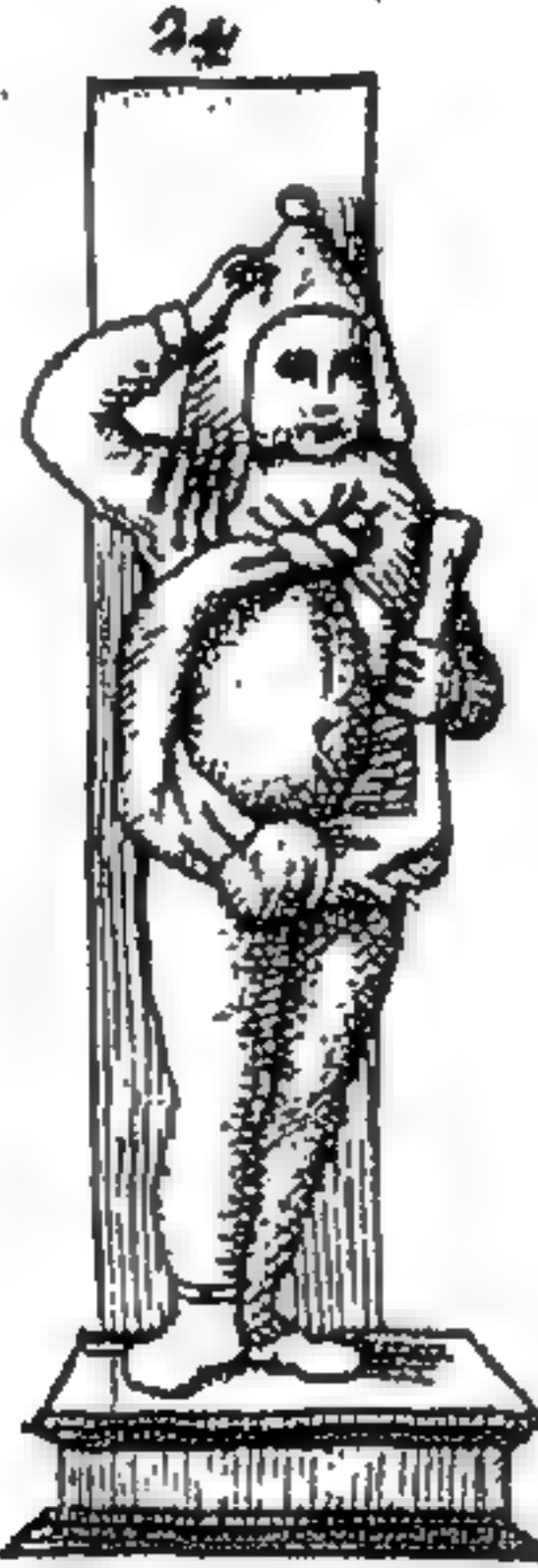
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Memorie Bresciane



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Maffei



Villa Borghese



Maffei



Palaeograp. Gr.

Platzg.

join'd together. We likewise often meet with two Emperors standing, who join their Heads; with this Inscription, *The Concord of the Augusti*. Of this sort are two Medals, one of *Marcus Aurelius*, the other of *Lucius Verus*. *Concord* is likewise pictur'd several other ways. The *Concord* of the *Prætorians* in an *Otho* is express'd by a Soldier, who gives his Hand to the Emperor. In *Faustina* the Mother, the Emperor, who holds a little Figure of *Concord* in one Hand, gives the other to the Empress; between them both are two Children. In a *Marcus Aurelius*, *Concord*, or perhaps the Empress who takes that Name, holds out her Gown to cover two little Children. In a *Faustina*, *Concord*, who has a *Cornucopia*, holds out her Gown in the same manner; but there is no Child to cover. Upon a Reverse of the same Empress, we see a Bird, which it is difficult to distinguish, with the Inscription of *Concord*. The *Concord* of the Soldiers in a *Severina* the Wife of *Aurelian*, is a Woman⁹ who holds an Ensign in each Hand. In a *Licinius*, a naked Man, who holds a Lance, presents to a Woman, who seems to be *Concord*, a *Victory*, who stands upon a Globe, and Crowns *Concord*. In a Medal of *Geta*, *Concord* holds a Sceptre, and is between six Ensigns, with this Inscription *Concordia militum*. In *Quintillus*, a Woman who holds an Ensign in her right Hand, and a *Cornucopia* in her left, signifies the *Concord* of the Army. In *Aurelian*, she is represented by a Soldier, who gives his Hand to the Emperor; betwixt them both is the Sun. In *Florianus*, a *Victory* presents a Crown to the Emperor, who holds a Lance; the Inscription here is again, *Concordia militum*. In a Medal of *Diocletian*; with the same Inscription, two Men, one of which is arm'd, and the other naked, hold a Globe, upon which is a Figure which holds up a Crown. *Eternal Concord*, in *Julia Aquilia Severa*, is express'd by a Man and a Woman, probably the Emperor and the Empress; between them both is a Figure which puts its Hand upon both their Shoulders.

IV. Sometimes we meet with *Constancy* upon the Imperial Medals. Upon a Reverse of *Tiberius*, the figure of her is a Woman¹⁰ who holds a Lance in her right Hand, and a *Cornucopia* in her left. She is represented sitting in a Medal of *Claudius*,¹¹ she lifts up her right Hand, and holds out her Finger. Upon a Medal of the same Emperor, she is dress'd in a Military Habit¹² with an Helmet upon her Head, and holds a Lance in her left Hand, and carries her right Hand in the same manner as high as her Face, lifting up one of her Fingers.

C H A P. XI.

I. Modesty divided into Patrician and Plebeian. II. Her Images. III. Another of her, but doubtful. IV. Angerona the Goddess of Silence.

I. **M**ODESTY was a Goddess at Rome, which had Temples and Altars, amongst others, one which was call'd the Altar of *Modesty*. The oddness of her Worship is very remarkable. *Modesty* was distinguished into *Patrician*, which belong'd to the Senatorian Order, and *Plebeian*, which was for the People. The last had her Temple in a Street of Rome, call'd *Long-Street*; and that of *Patrician Modesty*, was in the Ox-Market. The History of this Distinction, as related by *Livy*, is this. *Virginia*, of a *Patrician* Family, married a *Plebeian*, named *Volumnius*, who was Consul. The Matrons of the *Patrician* Rank turn'd her out of the Temple, because she had married below herself. She highly complain'd of the Insult, saying that she was a Virgin when her Husband

band took her to Wife, that they had both of them lived ever since as People of Honour, and that there was no reason to exclude her from the Temple of *Modesty*. To repair this Injury in some measure, she built in *Long-Street* a little Temple to *Modesty*, which she called *Plebeia*, (*Plebeian*) where the Women who were not of the Senatorian Order, went to perform their Devotions.

- 13 II. *Modesty*, in a Medal of *Sabina*, is represented by a Woman " sitting, who carries her right Hand and her Fore-finger towards her Face, to shew perhaps, that a modest Woman should chiefly put a Guard upon her Face, her Eyes, and her Forehead. In *Faustina* the Younger, she is sitting in the same manner, and
14 seems " to be willing to cover her Face; which agrees very well with *Modesty*. She is represented in much the same manner in *Otavia Severa*, Wife of the Em-
15 peror *Philip*, with this Difference " that she holds a Lance in her left Hand. These Figures are sometimes to be met with a little differently express'd upon various Medals.

- III. The next Image, which was publish'd for *Modesty* by *Massei* a learned An-
16 tiquary, is a kind of Picture, where " a Woman, who is sitting, and very modestly covered, seems to carry a Flapper of her Garment towards her Face. This Figure belongs properly enough to *Modesty*; but the Company along with her would incline us to be of another Opinion: for here are two *Bacchantes*, one of whom is naked, and holds a crooked Staff; the other half-naked, carries a *Thyrus*: a Pot turned upside down between them both, belongs to the *Bacchic* Troop: at the End we see a *Bacchic* Mask. As *Modesty* is not often to be met with at such a Feast, several will doubt, and with Reason, whether it is she that is represented here.

- IV. *Angerona*, or *Angeronia*, is the Goddess of *Silence*. Her Festival is celebrated upon the Twelfth before the Calends of *January*; that is the 21st of *December*, when the Pontifs celebrated her Mysteries at the little Temple of *Volupta*, according to *Macrobius* (*Sat.* 1. 10.) She was called *Angeronia*, because she drove Anguish out of Peoples Minds. *Musirius* adds, that the Statue of this Goddess had her Mouth tied up and seal'd, in the little Temple of *Volupta*, to shew that those who have Power enough to dissemble their Grief and Anguish, arrive at true Joy by their Patience. *Julius Modestus* says, that they sacrificed to this Goddess, because when the *Roman* People were afflicted with a Distemper call'd *Angina*, or, they were deliver'd from it by a Vow they made to her. *Macrobius* says in another Place (*Sat.* 3. 9.) that *Angerona* holding her Finger upon her Mouth, signifies *Silence*. So that she was to the *Romans*, what
17 *Harpocrates* was to the *Egyptians*. The first " and the finest Figure we give of her, has a particular Head-dress, and is cloathed pretty much like a *Vesta*
18 which we exhibited above, among the Images of that Goddess. The second, "
19 which was published by M. *de la Chauffe*, is quite naked. The third " might be taken for *Harpocrates*, if it had not the Figure and Habit of a Woman. *Massei* takes her for a *Pantbean* Figure, because she carries the Basket of *Serapis*, holds *Hercules's* Club, and has on each side of her the Caps of *Castor* and *Pollux*, with the Star over them.



B O O K IV.

Concerning *Night* and the Nocturnal Gods; of *Mithras*, and the Nymphs, and a great Number of other Gods of the *Greeks* and *Romans*.

C H A P. I.

I. *Night* and her Images. II. Pictured with a great Veil bespangled with Stars. III. Taken for *Diana Luna*. IV. Her Sons. V. The God *Somnus* or Sleep, and his Images. VI. Death called *Eternal Sleep* in Epitaphs. VII. His Sons, according to *Ovid*. VIII. The City of the God Sleep mentioned by *Lucian*. IX. *Brizo* the Goddess of Sleep.

I. **N**IGHT was the Daughter of *Chaos*, says *Hesiod*; she was the most ancient of all the Deities (according to some.) The Author we have under the Name of *Orpheus*, calls her the Mother of the Gods and Men. *Theocritus* says, That she went in a Chariot, with the Stars before her: others gave her Wings like *Cupid* and *Victory*. Lastly, *Euripides* describes her cloathed and covered with a great black Veil, attended with the Stars, and with this Equipage riding in her Chariot. This last manner of representing her has been the most in use, even to the time of the middle Age. We meet with her sometimes in a Chariot, holding a large Veil, bespangled with Stars spread over her Head. At other times we find her without a Chariot, but with a great Veil, which she holds in one Hand, and with the other turns her Torch towards the Ground to put it out. This manner of painting *Night* has descended down to the Christians.

II. She is drawn thus in a very fine Picture, which is in a Manuscript of the King's Library Numb. 1878, and we represent her here ²⁰ just as we have already done in the *Palæographia Græca*, p. 13. It is to be observ'd, that the way of the Ancients representing things under the Form of Persons, as *Virtues*, *Vices*, *Mountains*, the *Sea*, and many other things, was practis'd by the Christians of the first and middle Age: it was very usual among the *Greeks* in the tenth Century, as we have shewn in the first Chapter of the *Palæographia Græca*. *Night* then, which is painted in the King's Manuscript, is marked to be such by the Inscription N^o 8. She is to be found in another part of the same Manuscript, in the same Form and with the same Inscription N^o 9.

III. *Diana Luna* is represented just in the same manner in several Monuments, as we said before in the Chapter about *Diana*; she has a Veil spread over her Head, sometimes bespangled with Stars, and she is putting out her Torch against the Ground. Some Antiquaries have taken her for *Diana Lucifera*, *Diana* the Torch-carrier, whom we meet with upon Medals with this Inscription, carrying a Torch in her Hand; but as the Title of *Diana Lucifera* agrees very well with *Diana* who carries a Torch, and holds it up to give light, it cannot belong to a Figure of a Woman who is putting out her Torch, and covers her Head with a large Veil bespangled with Stars. But this agrees very well with *Diana Luna* and

and *Night*, who possibly were taken by the Ancients the one for the other. It is
 21 probable this other Figure²¹ publish'd by *Maffei* represents likewise *Night*; she holds a large Veil over her Head with both her Hands; and over the Veil three Stars appear.

IV. *Night* had several Children, the Father of whom was *Erebus*, according to the Opinion of some of the Ancients mention'd by *Cicero*, (*lib. 3. de nat. deorum.*) Their Names were *Love*, *Grief*, *Fear*, *Labour*, *Envy*, *Destiny*, *Old-age*, *Death*, *Darkness*, *Misery*, *Complaint*, *Grace*, which probably is to be taken there for *Beauty*, or a good *Grace*, a Quality purely exterior; *Fraud*, *Obstinacy*, the *Parcæ* or *Fates*, the *Hesperides*, *Dreams*, or, as others say, *Somnus* or *Sleep*. So that every thing that was troublesome or pernicious in Life, was thought by the Ancients to be the Off-spring of *Erebus*, or of *Hell*, and *Night*. All this is allegorical, according to the manner of the Ancients, who often sought for strange foreign Figures and Images to represent obscurely Objects which of themselves were plain enough to the Mind.

V. *Somnus* or *Sleep*, as we just now said, was the Son of *Erebus* or *Night*. *Homer* (*Iliad. ̑.*) and *Orpheus*, or the Author we have under his Name, say that *Death* was his Sister; others make *Hope* his Sister. But *Virgil* says (*Æneid. 5.*) that *Sleep* was not sent from *Hell*, but from *Heaven*. I omit all that is said of the Good and Evil which *Sleep* brings to Men: These are Reflections, which every Body may make, the Moderns as well as the Ancients, with this difference, that the Moderns, if they will speak of it, must do it with a great deal of Justness; whereas the Ancients, who did not look so far into Matters, have said a great many things upon *Sleep*, which are not perfectly exact. Some call him a publick Thief, who robs us of almost half our Life; others, as *Ovid*, (*Metamorph. 11. Fab. 10.*) bestow great Commendations upon him. They represented *Sleep* very differently; *Tibullus* (2. *Eleg.*) gives him Wings; others represent him as a Child sleeping securely. The Figures which we have remaining, represent him sometimes with and sometimes without Wings. A Roman Monument gives us *Sleep* with Wings; he is a Child, who is laid down asleep, and is embracing the Head of a Lion.

VI. We often meet with Vows to *Sleep* in several Sepulchres and Mausoleums. There is one, the Inscription of which, *Somno Orestilla filia*, shews that it is the God *Sleep* to whom *Orestilla* makes Vows for *Q. Ælius Ferox* her Father. The *Sleep* to whom Vows are made here, is the great *Sleep* of *Death*, call'd *Eternal Sleep* in several Inscriptions, where we read *Æternali Somno*, To *Eternal Sleep*. These Sepulchral Inscriptions, which have Vows to *Sleep* upon them, are to be understood of the *Sleep* of *Death*; but the Figure of the Child with Wings signifies *Sleep* in its usual Sense, for Authors tell us that the God *Sleep* was represented with Wings.
 22 The following Figure²² taken from the *Villa Burghesia* at *Rome*, represents likewise the God *Sleep*. He is a Child, who sleeps soundly near a great Vessel, which is suppos'd to be full of a soporiferous Liquor. The whole is an excellent Design. The Poppies which this young Boy has upon his Head, and in one of his Hands, seem to leave no Ground to doubt that this is the God *Sleep*.

VII. *Ovid*, (*Metamorph. 11. Fab. 10.*) among the Commendations which he bestows upon the God *Sleep*, makes him the Father of a great Number of Children, the three Principal of which are *Morpheus*, *Icelus*, and *Phantafus*, Greek Names, which express *Dreams* in different Terms. But all this is allegorical, as well as the Story which *Homer* gives us (*Il. ̑.*) who calls him the King of Gods and Men. The Story is this: *Juno* having once gotten the God *Sleep* to let *Jupiter* a snoring, that she might raise without his Knowledge a violent Tempest against *Hercules*,

Hercules, who was failing away after having destroy'd *Troy*; *Jupiter* waking afterwards, and discovering *Juno's* Trick, made a great Noise among the Gods, and search'd for *Sleep* to throw him headlong into the Sea; he would without doubt have done it, if *Night*, who conquers both the Gods and Men, had not receiv'd and protected *Sleep*, who fled to her; this stopt *Jupiter*, who was afraid of *Night*, and durst not force this Sanctuary. But *Sleep* was gain'd again by *Juno*, who promis'd with an Oath to give him *Pasithea*, one of the *Graces*, in Marriage, if he would satisfy her Desire.

VIII. The City of the God *Sleep* inhabited by *Dreams*, which *Lucian* (*Veræ Hist. l. 2.*) gives a long Description of, is of the same Nature with the foregoing Story; it is one continued Allegory. The Town has two Gates, upon which are painted *Dreams* of every kind: These *Dreams*, Inhabitants of the City, are of different Statures and Shapes; some are civil and kind to Strangers, others are morose and ill-natur'd: In the Country about the City there are whole Forests of Poppies and Mandrakes. The Birds of this Country are Bats, and great and little Owls. The River that runs through it is call'd *Lethe*, or *Oblivion*. *Lucian* enlarges very much in this Description; it is a piece of Wit usual with this Author, who diverts himself at the Expence of the Gods. *Philostratus* likewise (*p. 771.*) makes mention of the Gate of *Dreams*; and describes the God *Sleep* lying down, wearing a white Robe over a black one; which signifies, says he, that he comes in the Day as well as the Night. He holds an Horn between his two Hands, out of which, says *Statius*, he strows *Dreams* over those who are asleep. An Inscription found at *Riez* in *Provence*, (*Gruter. 70. 8.*) mentions a little Brass Statue of *Sleep*, and some Gold and Silver Offerings presented to the God *Æsculapius* by *Symphorus* and *Protis*, who were probably Husband and Wife. Another Inscription (*Gruter. p. 67. 8.*) which was found in *Switzerland*, was set up in Honour of the great Gods *Bacchus* and *Sleep*, the charming Preservers of human Life.

IX. *Athenæus* (*p. 235.*) mentions a Goddess of *Sleep* call'd *Brizo*, who was honour'd at *Delos*. This Word comes from *βριζειν*, a Greek Word which anciently signified to sleep. This Goddess, says *Semus* the *Delian*, as cited by *Athenæus*, presided over *Dreams*: It was she who propounded them as Oracles, *ἡ ἐν ὕπνῳ μαντις*. The *Delians* offer'd to her little Boats full of all sorts of good Things, except Fishes; and this they did for the happy Success of their Navigation.

CHAPTER II.

I. The God *Noctulius* seems to be nocturnal *Attis*. II. The God *Lunus* mentioned by *Spartianus*. III. The Goddess *Luna*, her Amours with *Endymion*. IV. Death and *Nænia* Goddesses.

I. THE God *Noctulius* is known by nothing but an Inscription at *Bresse*, which we find with the Statue it self of this God²³; the little Owl²³ which is at his Feet, would shew plainly enough that he is a God of the Night; tho' the Inscription it self did not prove it. His Habit is almost the same, without any difference, with that of *Attis*, *Cybele's* Minister, who is several times represented in the Chapter about that Goddess. He is putting out his Torch, which

is a sign of the Gods of the Night. *Beger* has publish'd a Figure pretty much
 24 like this, but with this difference, ²⁴ his young Boy has no Torch; and if the little wooden Truncheon in his Hand was the Remains of a Torch, yet he is not extinguishing it against the Ground, like that of *Bresse*. I should rather say directly, that this of *Beger* is an *Attis*. As to the God *Noctulius*, he is not mention'd any where that I know of: It is true, among the different Epithets which are given to *Bacchus*, one is *Nyctileus Bacchus*, or, as others read it, *Nyctelius*: From thence came the *Nyctileia sacra*, Orgies which they celebrated in the Night, where they committed all sorts of Abominations. As this God *Noctulius* has none of the Symbols of *Bacchus*, we durst not say that he is *Bacchus Nyctileus*. But these *Nyctileia*, or nocturnal Feasts, were celebrated likewise in honour of *Cybele*, according to some: May it not be said, that this God *Noctulius*, who has the whole Shape and Habit of *Attis*, without any Exception, and whose Belly is uncover'd like his, is a nocturnal *Attis*, or *Attis Noctulius*, who was worshipp'd in Conjunction with the Mother of the Gods, and who was honour'd as a God? But this is only a Conjecture.

II. The Emperor *Caracalla*, says *Spartian*, came to *Carræ* upon his Birthday to pay his Acknowledgments to the God *Lunus*. ' Since we have mention'd ' the God *Lunus*, (says he afterwards) it is to be observ'd that the most learned ' Men have deliver'd a thing in writing, which the People of *Carræ* declare at ' this Day; and that is, that those who make *Luna*, the Moon, of the Feminine Gender, ' and look upon her as a Female, are subject to Women, and ill-us'd by ' them; and that on the contrary, those who believe her to be a Male God, have ' always the Superiority over their Wives, and have nothing to fear from their ' Snares. From hence it comes that the *Greeks* and *Egyptians*, tho' they call ' the Moon by a Feminine Name, speak of her in their Mysteries as a Male God.' This God *Lunus* is call'd by *Strabo* *Μῆν*, which in *Greek* signifies the Moon as well as a Month. We have given here the Figure of the God *Lunus*, as it was pub-
 25 lish'd by the learned *Maffei*. This God ²⁵ wears the *Phrygian* Cap, bent, forwards in the same manner as we see the Caps of the Eastern Nations in the ancient Monuments: We shall give the Shape of it in several Places with Remarks, all founded upon old Marbles, brazen Figures, Medals and Gems. We meet in Medals with the God *Lunus* standing, dress'd in a military Habit, with a Pike in his Hand, and a *Phrygian* Bonnet on his Head, holding a *Victory* in his left Hand, and having a Cock at his Feet. It is thus that he is represented upon a Medal of *Septimius Severus*.

III. The *Moon* was likewise honour'd as a Goddess by the *Romans*, who gave her a feminine Name, as well as the *Grecians*, who call'd her *Σελήνη*. She is the same with *Diana Luna*, of whom we have spoken largely in the Chapter about *Diana*, where we have given several Figures of this Goddess, as she was consider'd as the *Moon*: We refer the Reader thither. The Ancients have spoken a great deal of the Amours of *Endymion* and the *Moon*. Mythology makes *Endymion* the Son of *Æthlius* and *Calice*. Because of his singular Beauty, the *Moon* fell in Love with him, and stopt her Course to look upon him and converse with him. *Pausanias* says that he had fifty Daughters of her. Others say that *Endymion* had three Sons, *Pæon*, *Epeus*, and *Ætolus*, and a Daughter call'd *Eurydice*, and that he had them by *Asterodia*, or, as others say, *Chromia*, or *Hyperippe*: *Licymnius* of *Chios* talks quite otherwise of *Endymion*, according to *Atheneus*. The God *Somnus*, says he, or *Sleep*, who loved *Endymion*, would not let him shut his Eyes when he slept, that he might always look upon them. *Pliny* says, that the reason why it was said that *Endymion* was in Love with the
 Moon,

Moon, was, because he was the first of all Men who observ'd her Motions, her Increase and Decrease, and her perpetual Changes.

The Boy ²⁶ at the bottom, who is holding a Torch, is taken from the King's Manuscript mention'd above, and is call'd *Ὠρθρος*, which signifies the Morning, or break of Day.

IV. *Death* was Sister to *Sleep*, according to *Homer*. (*Iliad*. ̅.) She is her self call'd *Sleep*, and *Eternal Sleep*, as we said above. The *Lacedæmonians* honour'd her as a Deity. Several Poets speak of her in the same Quality. They call her Goddess, as *Virgil* (*Æneid*. 2.) and several others. It does not appear that any Temples were built to her, but there were to the Goddess *Nenia*, or the Goddess of Funerals, who had a little Temple without the City *Rome*, and who was particularly honour'd at the Funerals of old Men, according to *Varro*, cited by *S. Augustin* (*de Civit. Dei*. p. 158.) We shall speak again of the Goddess *Nenia* in the Fifth Volume, where we shall treat of *Funerals*.

C H A P. III.

I. *The Worship of Mithras had its Origin in Persis.* II. *Brought to Rome in the time of Pompey.* III. *Mithras born of a Stone.* IV. *Several Shapes of Mithras.* V. *Mithras represented with a Lion's Head.* VI. *Some Passages out of Authors, proving Mithras was represented in this Manner.* VII. *Mithras with a Serpent wreathed round him; another Figure of the same Kind.* VIII. *Why Wings and Keys were attributed to Mithras.*

I. **T**HOUGH *Mithras* was the same with the *Sun*, the *Romans*, who adopted this God of the *Persians*, as they did those of all other Nations, paid him a quite different kind of Worship from that to the *Sun*; just as *Apollo*, who, physically speaking, was nothing else but the *Sun*, had his Temples, his Priests, and his Sacrifices to himself, and had nothing in his Worship that was common to the *Sun* or to *Mithras*. The ancient *Persians* honour'd the *Sun* and *Fire* under the Name of *Mithras*; this was their great Deity. So that the right Place to treat of him would be in the Chapter of the Religion of the ancient *Persians*: But as the *Romans*, who brought the God *Mithras* into their City, as they did those of other Nations, built Temples and erected Altars to him, and as his Worship was very famous, especially in the third Century; we have thought it proper to speak of him here, and to give all the Figures under which the *Romans* ador'd him.

II. It is probable, that the *Romans* learnt from the *Persians* either all or part of what they said of *Mithras*. And hence it is that an Inscription calls him *Mithras Persidicus*, *Persian Mithras*. *Plutarch* says, the Pirates, who were afterwards defeated by *Pompey*, introduc'd the Worship of *Mithras*, which continued afterwards to *Plutarch's* time, and became yet more famous in the following Ages. The Learned *M. Vandale*, who thought that the Worship of *Mithras* was not introduc'd into *Greece* and the *Roman Empire*, till after the coming of *Jesus Christ*, did not take notice of this Passage of *Plutarch*: But there is no Man so accurate that nothing escapes him.

III. *Mithras*

III. *Mithras* was, as the *Persians* said, born of a Stone, which signifies, says *Aleander*, in a Manuscript of the *Barbarine Library*, cited by *M. del Torr *, the Fire which darts from the Stone when it is struck. And indeed, when there is no Fire in an House, the readiest way to get some, is to strike a Flint. *Mithras* being born of a Stone, and desiring to have a Child, but having an Aversion to Women, lay, says *Plutarch* (*de Fluminibus*) with a Stone, and had of it a Son, who was call'd *Diorphus*.

IV. They said likewise that *Mithras* was an Ox-stealer,

*Insuper & furem adhuc depingitis esse,
You likewise paint him as a Thief,*

says *Commodian*, (*Instruct.* 13.) and afterwards he adds,

*Vertebat boves alienos semper in antris.
The Oxen he stole, he hid in Caves.*

This agrees well enough with several Figures we shall give presently, where *Mithras* in a Cave is striking a Dagger into a Bull's Neck. *Mithras* is likewise styl'd Invincible, as appears from this Inscription,

DEO SOLI INVICTO MITHRAE.

To the God the Sun, the Invincible Mithras.

This Title of Invincible is very often given to the *Sun* in old Monuments, and especially in the Medals of *Constantine* the Great, upon which nothing is more common than this Inscription,

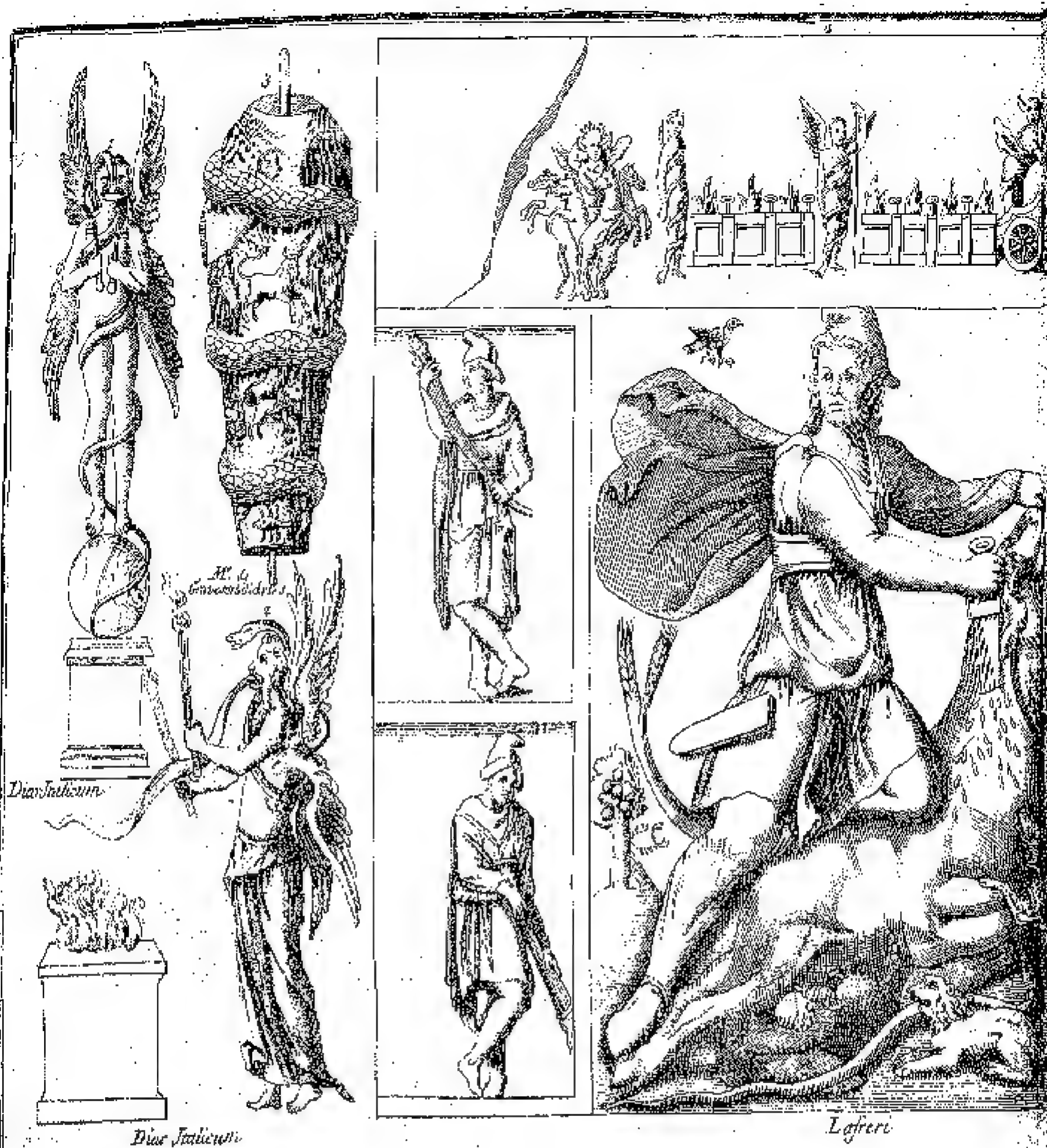
SOLI INVICTO COMITI.

To the Sun the Invincible Companion.

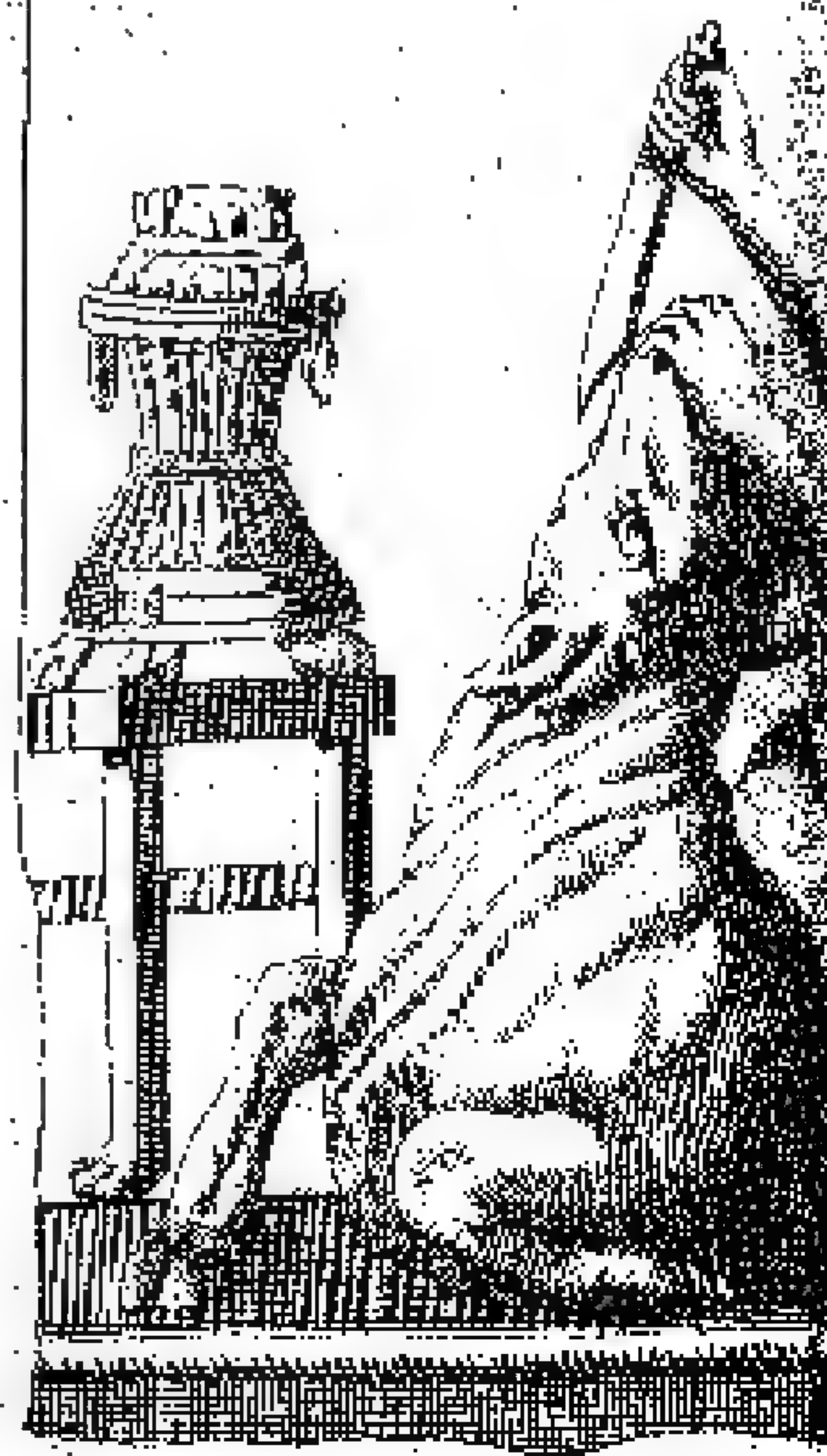
The Title of Invincible belongs very properly to the *Sun*: Nothing can stop or hinder his Influence.

Some Images of *Mithras* are very particular: He is to be seen with the Head of a Lion, and the Body of a Man, having four Wings, two of which are extended towards the Sky, and the other two towards the Ground. The Gems, which we call *Abraxas*, represent *Mithras* pretty often under the Figure of a Lion, or of a Man with a Lion's Head, with this Inscription, ΜΙΘΡΑΣ. As these Figures of *Abraxas* are Monuments of some Hereticks, who were half Christians and half Pagans, and liv'd chiefly in *Egypt*, where this mix'd Worship took its Origin, we shall speak of it after we have explain'd the *Egyptian* Superstitions. Another way of representing *Mithras*, which was more usual at *Rome*, was to paint him like a young Man, with a *Phrygian* Bonnet upon his Head, and in a Cave where he is striking a Dagger in a Bull's Neck.

V. We shall begin with the first Way of representing *Mithras*, which is with a Lion's Head. The two Figures which we give of him, were dug up at *Rome* before the End of the sixteenth Century: *Flaminius Vacca*, a *Roman* Sculptor, who saw them, has given a Description of them, which is printed in our *Diarium Italicum*, (p. 196.) with his other Observations upon the *Roman* Monuments. The first was found in a Vineyard of *Horatius Muti* over-against *S. Vitalis*, that is, between the Hills *Viminalis* and *Quirinalis*. It was a Statue of white Marble, five Hands high, that is, a little less than four Feet. It was found in a vaulted Chamber or little Temple. Round about the Statue was plac'd a Circle of Lamps made of baked Earth, and that side of them which gave the Light, was turn'd towards the



M. Del. et sculp.





M. del. Torre



The Jefferson Gallery



M. del. Torre



Philadelphine



M. del. Torre



L. del. Pignatelli



Bayer



The Jefferson Gallery

the Idol. This Image represented here ¹ has the Body of a Man, and the Head PLATE
of a Lion. His Feet stand upon a Globe, out of which comes a Serpent that XCVI.
twines about his Body several times, and puts his Head in his Mouth. The Idol ¹
holds his Hands upon his Breast, in each of which there is a Key. He has four
Wings upon his Shoulders, two of which are extended towards the Sky, and the
two others towards the Earth. I have seen in the Papers of *Peter Bartoli*,
a famous *Roman* Graver, who died about seventeen or eighteen Years ago, a Fi-
gure like this, which he had in all Probability drawn from some *Roman* Monu-
ment. Some say that he copied after *Flaminius Vacca*, whose Manuscript
he had: But if this be true, it does not signify much; for *Vacca's* Description is
so particular, that it is easy to draw after his Account without any fear of Mistake.
The other Figure ² of *Mithras* was upon a Bass-Relief. It has, like the former, ²
the Body of a Man, and Head of a Lion; from the Girdle downwards he wears
a Mantle very loose about him; he stretches out his Arms, and holds a Torch in
each Hand. He has, like the other, four Wings, two of which are extended
towards the Sky, and the other two towards the Ground. A Serpent comes out
from between his Wings. On the right side of the Bass-Relief is a flaming Al-
tar. Out of the Idol's Mouth comes a little Fillet, which flies and waves over the
Flame.

VI. There is no reason to doubt but these two Idols represent the God *Mi-
thras*. Several Authors say, that he was pictured anciently with a Lion's Head,
as we learn from *Lucretius* the Commentator upon *Statius's Thebais*, from *Ter-
tullian* in his *Apologetick*, from *S. Jerom* in his *Epistle to Leta*; to whom may
be added *Minutius Felix*, who says in his *Octavius*, that the Pagans ador'd Gods
who had Dogs and Lions Heads. In the Gems which are call'd *Abraxas*, we of-
ten meet with Lions, and this Inscription, *Mithras*, and sometimes likewise Men
with a Lion's Head, and Lions Heads upon the Body of a Serpent. They gave
him the Figure of a Lion, says *Lucretius*, to signify that the Sun excells all the
Stars, as the Lion excells all the Beasts.

VII. A Serpent surrounds the Body of one of these *Mithras's*, and another Ser-
pent comes out from between the Wings of the other. The Serpent is the usual
Symbol of the *Sun*, says *Macrobius*, (*Saturnal.* 1. 20.) And indeed we meet
with it in all the Figures of *Mithras* which are remaining. Nothing is more
common likewise in the *Abraxas*, than to see the Serpent the Symbol of the *Sun*:
in some he is biting his own Tail, and makes a Circle with his Body, which seems
to signify the circular Course of the *Sun*: It is much more difficult to give an
Account why in one of the Idols the Serpent twines about *Mithras* several times;
we see the same thing twice in the next Monument, where two Figures of Men,
one of which hath Wings, and the other is without Wings, are encompass'd with a
Serpent from Head to Foot. *Flaminius Vacca*, mention'd in our *Diarium Italicum*,
speaks of another Figure like this encompass'd with a Serpent, which was found
at *Rome* near the Church of *S. Peter* and *Marcellinus*, in the sixteenth Century.
We have already taken notice above, among the Images of the Goddess *Hygiea*,
of a Figure which is surrounded with a Serpent in the same manner. We shall like-
wise see one like this in the Tombs in the fifth Volume. I should not pretend to
explain so extraordinary a thing, if a Monument which was sent me lately from
Avignon by the Marquis of *Caumont* did not give some Light into it. This bro-
ken Statue, as we give it ³ here, is about three Feet and an half high in the Ori-
ginal. It was found at *Arles* in the Year 1698, and is at present, I believe, in
the Possession of *M. de Graveson*. The Serpent twines round this Body four
times, tho' it seems to be but thrice on the fore-side. In the Spaces between the
Twinnings are the Signs of the Zodiack; in the first Space *Aries*, *Taurus*, *Gemi-*

ni; in the second, *Cancer*, *Leo*, *Virgo*; in the third, *Libra*, *Scorpius*, *Sagittarius*; the Statue being broken at the bottom, the fourth is wanting, where were *Capricorn*, *Aquarius*, and *Pisces*. I always thought that these Twinings of Serpents, which we see pretty frequently upon several Statues, signified the Course of the *Sun* in general; but this Monument seems to determine us to believe, that these Figures of the Twinings of the Serpent, signify the Course which the *Sun* takes when he runs through the Signs of the Zodiack: What persuades us yet more of this, is that in the great Picture of *Mithras*, which we have given here, 4 * we see upon the upper part seven Altars, which signify the seven Planets, and upon the same Line two human Figures encompass'd with Serpents in the same manner, one of which is before the Altars, the other in the midst of them. It seems probable, that the Design here was to represent the Relation which the *Sun* has, not only to the seven Planets, but likewise to the twelve Signs of the Zodiack, which he runs through in the Course of the Year. This is what appears to me the most probable that can be said upon the Figures of the Twinings of Serpents.

VIII. The Wings signify the Swiftneſs of the *Sun*, and it is upon this Account that he is often represented with Wings. He is to be ſeen ſo in a Monument that is to come, and elſewhere. The Teſtimony of ſeveral Authors, join'd to the Proof taken from the Monuments, leave no room to doubt, that the Wings belong to the *Sun* and *Mithras*. But why ſhould there be four, two of which are extended towards the Sky, and the other two towards the Earth? This is what I dare not attempt to explain, without ſome Aſſiſtance. Some will ſay perhaps that theſe four Wings ſignify that the *Sun* ſends out his Rays towards the Heaven and the Earth; or represent the four Elements upon which the *Sun* beſtows his Influence, and that the two high ones ſignify *Air* and *Fire*, and the two low ones *Earth* and *Water*: But all this is uncertain. In the Cabinet of this Abbey, where there are a great Number of thoſe Stones which are call'd *Abraxas*, there is one which gives us a Representation of a Man with ſix Wings. I am of Opinion that this Man ſignifies the *Sun*: But this greater Number of Wings perplexes rather than aſſiſts us in explaining thoſe of the two *Mithras's*. One of the two *Mithras's* holds a Key in each Hand, perhaps becauſe he was a Thief and a Robber, as *Commodian* cited above calls him. Theſe Keys may ſignify perhaps his Cuſtom of getting into Places that were ſhut in order to ſteal. Others it may be will ſay that they ſignify that the *Sun* has the Key of all things, and penetrates every where by the Force either of his Rays or his Influence.

One of theſe two *Mithras's* holds two burning Torches; the other is ſurrounded with lighted Lamps. Upon which Occaſion we muſt conſider that *Mithras* was look'd upon as *Fire*, as well as the *Sun*; and that for this Reaſon, *Fire* is plac'd here, to ſignify the Nature of this God; as *Fire* was always preſerv'd in the Temple of *Veſta*, becauſe this Goddeſs was thought to be *Fire* by the Ancients. One of the *Mithras's* ſtands upon a Globe; to ſignify that it is the *Sun* that animates, preſerves, and gives Fertility to all the terreſtrial Globe, by his continual Influence. It would be difficult to conceive what that Fillet means that comes out of the Mouth of one of the *Mithras's*, and that waves over the Fire of the Altar. This is what we have to ſay of the *Mithras* with a Lion's Head.

C H A P. IV.

I. Another manner of picturing Mithras, represented as a young Man sticking the Throat of a Bull. II. The great Image of Mithras. III. The meaning of the Bull. IV. Three Mithras's in the same Image. V. The meaning of the Animals in the Table of Mithras. VI. An Explanation of the mysterious Border of this Table, taken from Celsus.

I. **A** NOTHER Figure of *Mithras* much more common than the former, is to be met with upon several Marbles. It is a Description entirely symbolical of the Properties and Operations of the *Sun*. The great Number of Monuments of this kind which are found, shews that the Worship of *Mithras* in this Form was very much in vogue among the *Romans*: which is likewise confirm'd by the many Inscriptions which are to be met with in these Terms:

DEO SOLI INVICTO MITHRAE.

To God the Sun, the Invincible Mithras.

This Inscription is to be seen in a Monument which we shall give by and by. All these Images are almost like one another, except that some have more Symbols than others. The other Differences are inconsiderable.

II. We shall begin with that which is the most crowded with Symbols. It was graved at *Rome* in the Year 1564, by *Anthony Lafreri* a *Burgundian*, from an old Marble that was in the House of *Octavian Zeno*, near *Pompey's Theatre*, and the Field of *Flora*. It is a young Man who wears a *Phrygian Cap*, with a *Tunick* and *Mantle* upon his Shoulders. *Lucian* calls the *Mantle Candys*, and the *Cap Tiara*. This *Mithras* the *Mede*, says he, *who wears a Candys and a Tiara, who neither understands Greek, nor knows when People drink his Health*. By this we learn the meaning of *Candys* and *Tiara*. This *Mithras* has one of his Knees upon a Bull that is knock'd down, holds his Chaps with his left Hand, and with his right is striking a Dagger into his Neck: On the right side of the Marble are two young Boys, whose Dress and Cap is like that of *Mithras* who is upon the Bull; each of them holds a Torch, one lifts up his on high, the other turns his towards the Ground as if to put it out. A Dog is coming up to the Bull's Neck to lick up the Blood that runs from the Wound. Near the Dog is a Serpent stretch'd out all along upon his Back. In the following Images this Serpent is licking up the Blood of the Bull, in the same manner as the Dog does. A Lion that lies next the Serpent, holds his Mouth open, but does nothing: Under the Bull's Belly is a Scorpion, which holds his Testicles with his two Claws. Before the Head of the Bull is a little Tree, to which is tied a lighted Torch, under which is another Head of an Ox or a Bull. Behind *Mithras* is another Tree loaded with Fruit, upon which is fix'd another Torch, the lighted End of which is turn'd to the Ground. Near the Torch is another Scorpion. Higher, over-against *Mithras's* Head, we see a Crow, which seems to be minding the Action. Here are a great many Symbols, and those very extraordinary. Those that are upon the upper part, and which crown as it were the whole Bass-Relief, are yet more particular. They are all plac'd upon the same right Line. The first is a *Sun* with a radiated Head, he has Wings, and is in a Chariot drawn by four Horses, who are hard driven, and standing almost upright upon their hinder Legs. They all look four different ways, as we have observ'd before upon another Figure

gure in the Chapter about the *Sun*. Near the Chariot is a naked Man with a Serpent about him from his Feet to his Head, the Serpent twines four times about this naked Body, and afterwards lifts up his Head to a level with the Man's. Afterwards come three flaming Altars, and between the Altars as many great square Viols. The naked Man who follows, is encompass'd with a Serpent like the other; he has Wings, and holds a Pike in his left Hand. Four other flaming Altars come afterwards upon the same Line, and betwixt the Altars are great Viols as before; so that there are in all seven Altars and six Viols. The *Moon* brings up the Rear on this side in her Chariot and two Horses: The *Moon* is in the Figure of a Woman, with an Half-moon upon her Head and Wings: She is holding the Bridles of the Horses, who are falling down, and can go no further. Here are a great many Mysteries and Symbols, which we must endeavour to explain in as short a Compass as we can.

III. It cannot be doubted but all these Figures and Symbols relate to the *Sun* and his Operations. *Mithras* upon the Bull, as the learned Bishop of *Hadria* has very well observ'd, is express'd in these Verses of *Statius*, who speaking to the *Sun*, says, that he desires him to come, and is in doubt by what Name he must call him; whether *Titan*, or *Osiris*, or *Mithras* the *Persian* who holds a Bull by the Horns in a Cave.

*Adsis, ô memor officii, Junoniaque arva
Dexter ames, seu te roseum Titana vocari
Gentis Achemeniæ ritu; seu præstat Osirim
Frugiferum; seu Persei sub rupibus antri
Indignata sequi torquentem cornua Mithram.*

Thebaid. 1.

Lucretius, *Statius's* Interpreter, explains it in this manner. 'It is said that the *Persians* were the first who introduc'd the Custom of worshipping the *Sun* in Caves. 'The *Sun* honour'd in this manner is call'd *Mithras*: Because he is subject to 'Eclipses, his Worship is fix'd to a Cave. He is represented there in a *Persian* 'Habit, with a Lion's Head, adorn'd with a *Tiara*, holding a Bull's Horns with 'his two Hands; which, it is said, is to be understood of the *Moon*, who being 'enrag'd at following her Brother, goes before him, and covers his Light. Then 'the *Sun*, to shew the *Moon* that she is inferior to him, and to prove his Strength, 'gets upon a Bull, grasps his Horns, and turns them about with Violence. *Statius* gives us to understand that he speaks of the horned *Moon*. According to this Explication, the *Sun*, who grasps the Bull's Horns, if not in the Image of which we are speaking, yet in others which follow, in which he holds the Bull by one Horn, whereas here he holds him by the Chaps, signifies the Power he has over the *Moon*, as well as over all the other Stars. Others pretend that the Bull signifies the *Earth*, which the *Sun* pierces with his Rays as with a Knife, to render it fruitful, and fit to nourish Animals. This Explication has likewise its Probability; but we do not give up the other, that *Mithras* upon the Bull, whose Horns he holds, signifies the Power of the *Sun* over the *Moon* and Stars. This Power of the *Sun* over the Stars is mention'd in a Verse of *Claudian*, (*lib. 1. de laudibus Stiliconis*) who says that he rules the Course of the Stars;

Et vaga testatur volventem sidera Mithram.

and in others of *Martianus Capella* (*de nupt. Philologiæ lib. 2.*) who says pretty near the same thing.

*Nam medium tu curris iter, dans solus amicam
Temperiem superis, compellens atque coercens
Sidera sacra deum, cum legem cursibus addis.*

It

It is the *Sun*, according to the usual way of thinking, that regulates the Course of the other *Stars*, that has Dominion over them all, that communicates his Light to the Planets, and to the *Moon* her self, whom he reduces under his Power, when he holds the Horns of the Bull, the Figure of the *Moon*. And indeed, in the Image which we are describing, we see in the upper part of it the *Moon* in her Chariot, under the Form of a Woman, with a Crescent on her Head; and the Horns seeming to proceed from her Head.

IV. As to the two young Men cloath'd in the same manner as *Mithras* with their *Phrygian* or *Persian* Bonnet: Let us observe, by the way, that this Bonnet is generally attributed by the Ancients to almost all the Oriental Nations, as we shall see in several Parts of this Work: These two young Men, I say, are two *Mithras's*, if I am not mistaken. And thus I explain my Conjecture. The two that are here, one above the other on the same side, are almost in all the other following Images, one before, and the other behind *Mithras* mounted upon a Bull. I am of Opinion, that he who is before represents the rising *Sun*, and is the *Mithras* of the East; that he who is upon the Bull is the *Meridian Mithras*; and that he who is behind represents the setting *Sun*, and is the *Mithras* of the West. This Conjecture is confirm'd by the *Mithras* found at *Nettuno*, in which one of the two young Men is before *Mithras*, and holds the Torch lifted up; and the other who is behind turns his Torch against the Ground, as to put it out. A Torch that is extinguishing, is the Sign of the setting *Sun*. Another Reason which perswades me, that the two young Men holding their Torches in the manner I have just describ'd, signify the *rising* and *setting Sun*, is, that in the Monument which we are explaining, before *Mithras*, who is upon the Bull, there is a Torch fix'd to a Tree, and turn'd upwards; and on the other side, behind *Mithras*, another Torch fix'd to a Tree, is extinguishing against the Ground: Which I think can signify nothing but the East and West. In a Marble which *Gruter* describes, without giving the Figure of it, according to his usual Custom, these two young Men have each of them a Star over their Head; one of which is, says he, the *Star* of the East, and the other that of the West; which confirms my Opinion of the three *Mithras's*, one of which signifies the East, the other the South, and the third the West. There are besides some little Difficulties concerning these two young Men, and the manner of their holding their Torches, which we shall endeavour to remove in the Sequel.

V. It appears, by what *Lactatius* says in the Passage cited above, that the *Mithras* with the Symbols we are describing, was likewise represented with a Lion's Head: but hitherto we have not seen any *Mithras* upon a Bull with the Head or Face of a Lion. As to the other Animals which are in this Image, the Lion seems to be there, because he is the proper Symbol of the God *Mithras*, and because *Mithras* is often represented with a Man's Body and a Lion's Head; and sometimes likewise like a Lion entirely. The Lion was so common in the Mysteries of *Mithras*, that we find them sometimes call'd *Leontica* in Inscriptions, as we shall give an Account in the Chapter of the *Mithriacs* in the Second Volume: unless any one chuses rather to take the Lion here for one of the Signs of the Zodiack, and all the other Animals for the Constellations of their Names: in which case there would be room for abundance of Reflections and Conjectures, and we should argue with no manner of Certainty, but might take which side we pleas'd. I should chuse rather to say in general, that the Dog that licks up the Bull's Blood, the Serpent that does the same, the Scorpion that squeezes his Testicles, and the Crow that is observing the Action of *Mithras*, signify, that all Animals, of what kind soever they be, live by Favour of the Operation and Influence of the *Sun*. We have seen above, that the Serpent is generally to be

found with the Figures of the *Sun* and *Mithras*; and in the Chapter about *Apollo*, who is physically the same with *Mithras*, that the Raven was consecrated to him, and was often to be found with his Images. The two Trees which are by *Mithras*, shew us that all Plants bud, grow, and are fruitful by the Vertue of the *Sun*. Besides what we just now said of the Crow, we find that the Crows were particularly consecrated to *Mithras*. And it is upon that account that the Ministers of the Mysteries of *Mithras* were call'd *Coraces*, that is, Crows. There are likewise several Inscriptions, in which the same Ministers are call'd *Hierocoraces*, or sacred Crows of the God *Mithras*. His Festivals were call'd likewise *Coracica*, from the Name of the Crow, as they were *Leontica*, from the Name of the Lion. We shall speak of the Ministers and Initiations of *Mithras* in their proper place.

VI. The upper part of the Piece, which crowns the whole as it were, contains several Figures equally singular and difficult to explain. We see there upon the same Line, first, the *Sun* in a Chariot drawn by four Horses who are hard driven, and standing almost upright upon their hinder Legs, which signifies the *Sun* in the greatest height of his Course. Near the *Sun* is a Man or a Woman encompass'd by a Serpent, in the same manner as the *Mithras* with a Lion's Head which we gave before. In the middle of the same Line appears another Figure of a Man or a Woman, who has Wings, and holds a Pike in the left Hand, and is likewise encompass'd by a Serpent. We have already spoken of the way these Figures with a Serpent twining about them may be explain'd; and grounding our Opinion upon a Monument lately discover'd, we have said that this signifies the Course which the Sun takes in going through the Signs of the Zodiack. The *Moon*, who is at the other end, and whose Horses are fallen down, because the *Sun*, in the height of his Course, obliges her to hide her self, is remarkable for the Crescent, the two Horns of which seem to spring from her Head: But this we have spoken of already. But what shall we say to the seven flaming Altars plac'd upon the same Line betwixt the *Sun* and the *Moon*, and the Course of which is interrupted by the Figure that has Wings, and is encompass'd by a Serpent, which has three Altars on one side, and four on the other? What shall we say likewise to those six long square Viols, plac'd between the Altars? I meet with nothing that can assist us in explaining all this but a Passage of *Celsus*, given us by *Origen*, in his sixth Book against that Philosopher. 'We find, says *Celsus*, some Shadow of all this, and some Trace of it in the Doctrine of the *Persians*, and in their Mysteries of *Mithras*. We see there a Symbol of the two Celestial Periods; of that of the fix'd Stars, and of that of the Planets, and of the Passage of the Soul through these last. This Symbol is an high Ladder which reaches to an eighth Gate. The first Gate is of Lead; the second of Pewter; the third of Brass; the fourth of Iron; the fifth of mix'd Brass or Copper; the sixth of Silver; the seventh of Gold. They ascribe the first to *Saturn*, representing by the Lead the Slowness of this Star in its Course: The second to *Venus*, to whom they compare the Brightness and Softness of the Pewter: The third, which is solid and firm, being of Brass, to *Jupiter*: The fourth to *Mercury*, because Iron and Mercury are good in all kinds of things, are serviceable in Business, and famous among Men: The fifth, which is of an unequal Nature, because of its mixt Composition, to *Mars*: The sixth, which is Silver, to the *Moon*: The seventh, which is Gold, to the *Sun*; because these two last Stars are of the same Colour with Silver and Gold.' So that here is, according to *Celsus*, in the Mysteries of *Mithras* a Gradation of seven Gates, which relate to the seven Stars, the last and greatest of which is the *Sun*. Are not the seven flaming Altars, which are in the upper part of our Picture, plac'd there

there in Honour of these seven Stars, which answer to so many Deities? The number Seven seems to determine us to fix upon this Interpretation. As to the Viols, perhaps they are there to serve for the Libations which were made in the Sacrifices. This is the most probable Interpretation of this great Image of *Mithras* and his Mysteries: Perhaps Time may discover more to us. Let us proceed to the other Images.

C H A P. V.

I. Other Images of Mithras. II. Mithras with the Inscription NAMA SEBESIO.

I. **I**N the following Image^s we see *Mithras* upon the Bull, with only the Dog, ⁵
Cancer, the Serpent, and the Crow: it is but a small part of the foregoing Picture. Another Bas-Relief was found at *Antium*, at present called *Nettuno*. *Mithras* is upon the Bull⁶ as usual; a young Man is before the Bull, holding up
 a Torch; another is behind, who turns his Torch to the Ground as if to put it
 out. I repeat my Conjecture here, which to me seems very probable, that these
 two young Men, who are perfectly like *Mithras* in their Habit and every thing
 else, and one of whom holds up, and the other extinguishes his Torch, repre-
 sent the *rising* and *setting Sun*; and that *Mithras* upon the Bull, who is be-
 tween them both, signifies the *Meridian*. What is particular in this Image, which
 has yet more Symbols than the other, is, that the Dog and Serpent seem to be
 running upon the Bull; that instead of one Crow, there are two which seem to
 be desirous of fighting one another; that over the Crows we see the *Sun's* Head
 radiated, which seems to be plac'd there, to shew that *Mithras* who is upon
 the Bull is the *Sun*; and that behind the young Man, who is putting out his Torch,
 there is a Pot, for what Use is not known.

II. The Bas-Relief, the Figure of which we give next⁷, is remarkable upon ma-
 ny Accounts. The two young Men who go before and behind *Mithras* hold up
 their Torches, which does not hinder but that they represent the one the rising
 and the other the setting *Sun*; for if one of the Torches is not turn'd down-
 wards, that proceeds from the Fancy of the Workman. We see there the Dog
 and the Serpent. It is pretty difficult to judge, whether the Insect that holds the
 Bull's Testicles in his Claws, is a *Scorpion* or a *Crab*. *Mithras* is represented here
 in a Cave, as we said before *Mithras* was anciently represented, and it is probable
 that the other Bas-Reliefs which we give of *Mithras* upon the Bull, either re-
 presented Caves, or were themselves situated in obscure or subterraneous Places:
 The Crow appears here over *Mithras*: We see on one side, the *Sun* in his Cha-
 riot and four Horses, and on the other, the *Moon* in her Chariot and two; a na-
 ked Man goes before her. The *Moon* here is cover'd with a large Veil. In the
 middle, betwixt the *Sun* and the *Moon* are three Trees, and a naked Man, who
 seems to be lopping them. What makes this Bas-Relief remarkable, are two
 Inscriptions, one of which written upon the Body of the Bull is, *Deo Soli In-*
viato Mithrae, *To the God the Sun, the Invincible Mithras*; and the other written up-
 on the Bull's Neck is *Nama Sebesio*: This is a Riddle which several learned Men
 have endeavour'd to explain; but I do not see that their Explications are satis-
 factory: they are all uncertain, and have so little Probability in them, that there
 is no depending upon any of them. Let us stay till other Monuments assist us
 to explain more certainly what now is only guess-work. One thing remarkable
 here

here is, that this Bas-relief of *Mithras* which we are speaking of, and which is at present in the *Villa Borghesia*, was formerly in the Capitol in a subterraneous Temple, says *Gruter*, (p. 34.) which relates to what *Vacca* reports, (p. 170. of our *Diarium Italicum*) that his Master *Vincent Rossi* the Sculptor went into this subterraneous Place, and saw there the Story of *Jupiter* and *Europa* represented in a Bas-relief of Marble. *Le Rossi*, without doubt, took the young *Mithras* for *Europa*, and the Bull for *Jupiter*, who chang'd himself into a Bull to run away with *Europa*. It was the easier for him to be mistaken, because the Marbles of *Mithras* were not well explain'd at that time, but were usually taken for a quite different thing.

CHAP. VI.

I. A singular Image of *Mithras* and his Symbols, taken from a Gem. II. The different Opinions concerning these Symbols. III. An extraordinary *Mithras* from the Justinian Gallery. IV. Different Opinions about the Woman with Wings, on the Bull.

8 I. WE have here * another *Mithras* taken from a Gem, one of the most particular we have yet seen. It was first publish'd by *Leonard Augustin*, and afterwards by *Massei*. The three *Mithras*'s are represented here as in the foregoing Images: He in the middle sits upon the Bull, he before turns his Torch to the Ground to put it out, and he behind holds his up. Some have thought that he who is extinguishing his Torch, was doing a quite different thing; but the Bishop of *Hadria*, who had a Print of this Stone, assures us that he is doing nothing but turning his Torch downwards, as in the other Images which we have seen, which almost all agree in this, that of two young Men, one of which is before the Bull and the other behind, one holds up his Torch, and the other turns his towards the Ground; but then sometimes the one is before, and the other behind, sometimes the contrary. The Dog and the Scorpion are here as usual; but instead of a Serpent we see here a Dolphin, perhaps to shew that the *Sun* gives Life to the Animals of the Water as well as to those of the Earth. By the Bull's Tail is a Tortoise, which is one of the Symbols of *Mercury*, as we have shewn in the Chapter about that God: But I will not assert that it has any relation to *Mercury* here, tho' that is not impossible. Upon the upper part of this Image is the *Sun*'s Face radiated: behind it is a Whip, like that which is given to the *Sun* when he is represented in his Chariot and four Horses. On the other side of the Image is the Head of the *Moon*, upon which is the Crescent. The Space between the *Sun* and the *Moon* is fill'd with Symbols of the Gods and with seven Stars; that which is near the *Sun*, greater than the rest, probably signifies the *Sun*; and that which is near the *Moon*, signifies the *Moon*; the other five are *Mars*, *Mercury*, *Jupiter*, *Venus*, *Saturn*. The Symbols of these Deities are here, the Arrow for *Mars*, the Wand for *Mercury*, the Thunder for *Jupiter*: One of the two Birds is perhaps the Dove, for *Venus*; the Sickle for *Saturn* seems to be near the Bull's Horns.

II. It is to be observ'd that the Figures are generally so small upon these Gems, that in order to distinguish them, the Objects must be magnified; and then Prejudice often takes place. An Antiquary easily forms a System to himself upon a Gem;

Gem; after which he makes every thing suit with his System. Being thus dispos'd, he finds in these small Figures rather what agrees to his Prejudice, than what is really there. This is the Case with regard to this Gem; some have seen one thing upon it, some another, excepting some Figures of the larger sort, concerning which all are agreed. The Dolphin appears upon our Stamp. M. del Torr   says it is a Serpent. The *Mithras* who goes before turns his Torch against the Ground as if to put it out; others have thought they saw him doing a quite different thing: But this learned Prelate was so us'd to see *Mithras's*, that he presently discover'd what it was. A round and radiated Head of the *Sun* is under the *Moon*. M. del Torr   takes it for a Crown. Some see only seven Stars there; M. del Torr   discovers eight of them. The two Birds, one of which appears to be a Crow in our Image, and the other an Eagle, are call'd nothing but Birds by M. del Torr  , without signifying their kind. It is impossible but there must be this Diversity of Opinions, when the Objects themselves are not so big as the Point of a Pin. As therefore we cannot absolutely trust other Peoples Eyes, and as we see seven Stars, the greatest of which undoubtedly signifies the *Sun*; and the others, according to the Explication of the Mysteries of *Mithras* given before, the *Moon*, *Mars*, *Mercury*, *Jupiter*, *Venus*, *Saturn*; and as some of the Symbols of these Deities are clearly to be seen here, we have from thence form'd our Conjecture upon the others which appear but obscurely, at the same time taking notice of our being in doubt, and always referring our selves to the Judgment of the learned Reader

Another Image⁹ publish'd by the Abbot *Vignole*, has this thing particular in it, that of the two Men, one of which goes before and the other behind *Mithras*, it is he who is before that puts out his Torch, and he behind that holds his up; but this signifies nothing, the Sculptor has plac'd the East and West where he pleas'd. We see likewise in this Image the Head of the *Sun* on one side, and that of the *Moon* in a Crescent. Which confirms the Explication we gave before, which is, that both are represented here, the *Sun* by the young *Mithras*, and the *Moon* by the Bull.

III. Another *Mithras*,¹⁰ taken from the *Justinian* Gallery, is the most extraordinary of all; it is a *Mithras Bacchicus*, as I may say, naked, unarm'd, wearing the *Phrygian* or *Persian* Bonnet, and holding some Grapes which he is looking upon. He looks as if, when he came to the South, he forgot his Course, to take his Dinner and drink a good deal of Wine. Before this Southern *Mithras* is another, who is putting out his Torch against the Ground; this is the Western *Mithras*. On the other side, the Eastern *Mithras* holds up his Torch as usual. At the Feet of the Southern *Mithras* we meet with a Bow, an Arrow, and a Quiver, and besides these the Sword or Knife, which he usually made use of to kill the Bull. Near the Sword is this Inscription, *Nama*, a Word we have mention'd already. Another Inscription underneath is in these Terms: *Lucius Flavius Hermadion hoc mihi libens donum dedit*. Lucius Flavius Hermadion freely gave me this Present.

IV. The following Images have been reckon'd by learned Men among the *Mithras's*; but only upon Conjecture: Others have thought that they represented *Victories*. The Figure is extraordinary, the Symbols are almost the same with those of *Mithras*, especially in the Image of the *Justinian* Gallery, where¹¹ a winged Woman sitting upon a Bull, holds one Horn with one Hand, and behind the Bull's Horn hides the other Hand, in which she probably held the Knife, as in the foregoing Monuments. It is in a Cave that this is represented, as in the other Figures of *Mithras*. The Eastern and Western *Mithras's* are here as in the foregoing Images, and are one before, the other behind the Bull: But what is

- particular in this, and which is not to be met with elsewhere, is, that they both hold their Torch downwards, as if to put it out; which yet does not hinder us from discovering easily which is the Eastern and which the Western. There is over each of them a Bust: He who is behind the Bull, has a Crescent upon his Forehead; which signifies that Night is coming, and the *Sun* setting. But because we see upon the Reverse of a Consular Medal, the Inscription of which is *Armenia capta*; a Figure exactly like this; we may perhaps imagine this to be a Deity of *Armenia*.
- 12 In a Figure publish'd by the Bishop of *Hadria*, a winged Woman¹² holds by the Horns a Bull that is knock'd down, and a Knife lifted up to strike into his Throat. Behind this Woman there is another with Wings, like the former, which holds up a Torch. The Marble is broken on the other side before the Bull, and M. *del Torr * is of Opinion there was there another Figure with a Torch, as in the other Images of *Mithras*; which is probable enough. But how shall we believe this to be a *Mithras*, when it is a Woman, not only in this Image, but likewise in the following one? And if it is a *Victory* that is sacrificing, as others will have it, was *Victory* ever seen with this Equipage? And what means that other Figure here that
- 13 is carrying a Torch behind *Victory*? *Beger*, who has publish'd an Image¹³ pretty much like this, thinks that it is a *Victory* who is sacrificing a Bull, and that the Altar, upon which there is a little Pile of Wood, is a Proof of it. He does not however exclude the Mysteries of *Mithras* from this Image, being hindred by that other Figure of *Mithras*, taken from the *Justinian* Gallery, where we see all *Mithras's* Attendants, the two young Boys with the *Phrygian* Cap, the *Sun* on one side, and the *Moon* on the other, represented in the upper part of the Image. We find nothing in Authors that removes this Difficulty. We likewise meet with a winged Woman sitting upon a Bull, in a Lamp in the Fifth Volume of this Work. The *Persians*, says *Herodotus*, (1. 131.) ador'd *Celestial Venus*, who, in their Language, was call'd *Mitra*. Can it be *Celestial Venus* who is pictur'd with Wings, to whom this Worship was paid?

C H A P. VII.

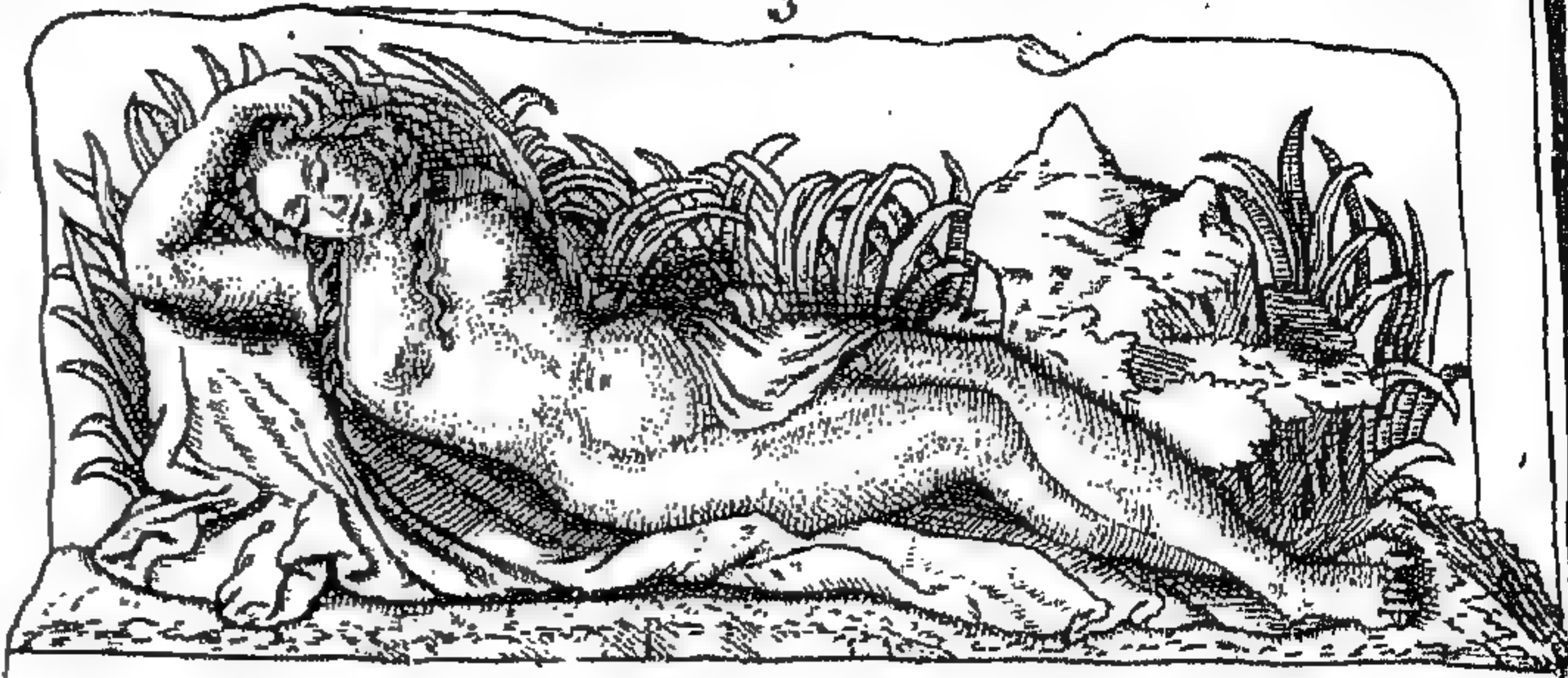
I. *The Nymphs and their several sorts.* II. *The Nymphs of the Waters; as those of the Sea, and the others, with their Names.* III. *The Nymphs of the Land, the Oreades, the Dryades, &c.* IV. *The Nymphs of particular Places.*

I. **T**HE Author which we have under the Name of *Orpheus*, says that the *Nymphs* were the Daughters of *Oceanus* and *Tethys*. This may well enough be understood of the *Sea-Nymphs*, who are but part of the great Body of *Nymphs* divided into several Classes. According to Mythology, all the Universe was full of these *Nymphs*. There were some who were call'd *Urania* or *Celestial*, who govern'd the heavenly Sphere: Others *Terrestrial*, therefore call'd *Epigeia*, a Greek Word, which signifies *Terrestrial*. These were again subdivided into those of the Waters and those of the Earth. The *Nymphs* of the Waters were again divided into several Classes, which we are going to enumerate.

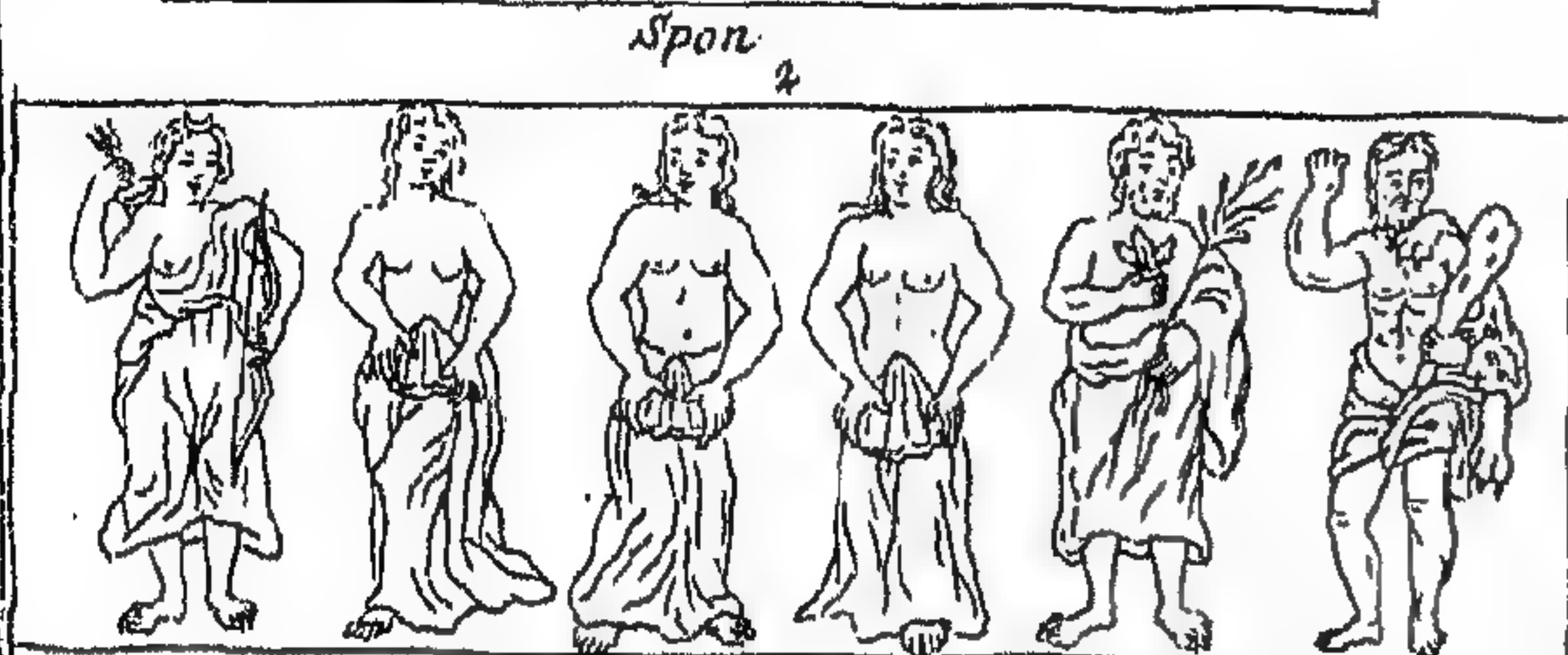
II. The *Oceanitides* were the *Nymphs* of the Ocean; and probably these only were the Daughters of *Oceanus* and *Tethys*. The *Nereides*, the Daughters of *Nereus*,



NYMINI. NYMPHARVM. AQVAR
AVGVSTALIS. AVG. G. G. LIB.



HVIVS NYM PHA LOCI SACRI CVSTODIA FONTIS
DORMIO DVM BLANDAE SENTIO MVRMVR AQVAE
PARCE MEVM QVISQVIS TANGIS CAVA MARA IORA SOMNVN
RVMPERE SIVE BIBAS SIVE LAVERE TACE



TI. CLAVDIVS
ET CAECILIVS
EX VOTO

ASCLEPIADES
ASCLEPIADES
NYMPHABVS DD.



Montfaucon



Genevieve



Diar. Italicum



Beger



La Chaufse



La Chaufse



Beger



Beger



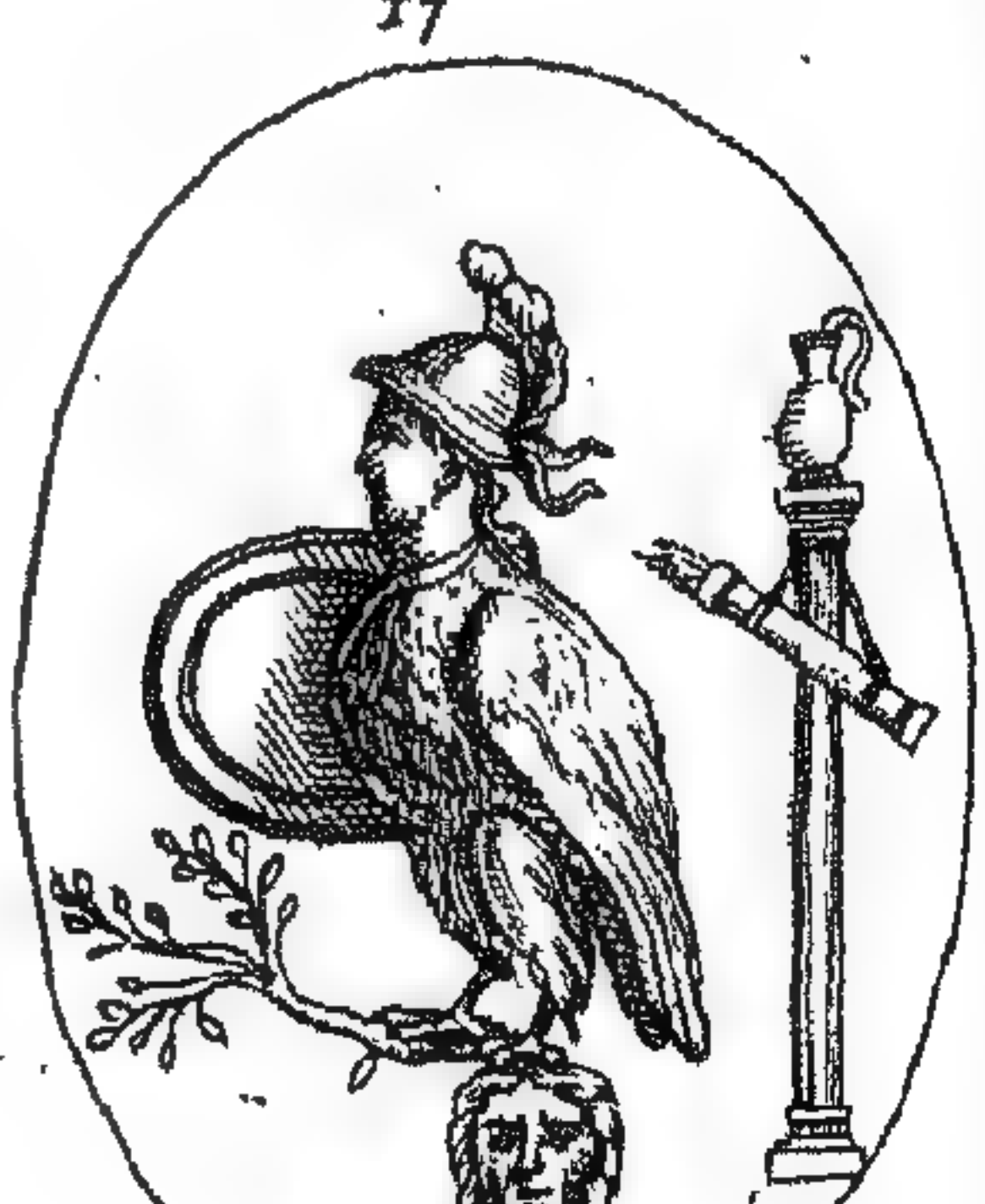
M. de la Chaufse



M. de La Chaufse



La Chaufse



La Chaufse



Nereus a Sea-God, and *Doris* a *Nymph*, were likewise *Sea-Nymphs*. We have spoken of the *Oceanitides* and the *Nereïdes* when we treated of *Neptune*, and we have given their several Names taken from different Poets. There are likewise the *Meliæ*, who took this Name from *Melia* the Daughter of *Oceanus*.

The *Naiades* were the *Nymphs* of the Fountains, who were likewise call'd *Cre-* PLATE
naæ and *Pegææ*, which signify the same thing. The Figures of these we meet XCVII.
with pretty often. They are usually painted pouring Water out of an Urn, as in the first Image, where ¹ three *Nymphs*, who hold a Leaf in one Hand, and in the other an Urn, out of which they pour Water, shew us the Form and Habit which was given them. She in the middle crosses her Legs, and leans upon her Urn. At the end of one side is a Slave freed by the *Augustus's*, as the Inscription shews, who is holding a *Patera*, and sacrificing to the *Naiades* upon a flaming Altar: On the other side is a Serpent; it is difficult to say what it means here. We often meet with Serpents in the Monuments of other Deities of all kinds, and cannot discover why they are plac'd there: Perhaps this is put here as a Symbol of Health, to signify that these Waters are wholesome.

The next Image, which is likewise a Vow made to the *Nymphs*, ² consists of six Figures. The first is *Diana* with her Bow and Quiver, and a Crescent upon her Head; after her come three *Nymphs* half-naked, who hold each of them a great Shell; *Silvanus* is by their side, and *Hercules* with his Club brings up the Rear. These Sea-shells, which the *Nymphs* hold, seem to signify the *Nereïds*. That other *Nymph* ³, who is asleep, was likewise a Fountain-*Nymph*, as the Inscription shews, that is, a *Naiad*. The same Inscription recommends Silence: which is usual enough in those which belong to the *Nymphs*. Among others one has these Words: *Nymphis locus, bibe, lava, tace. This Place belongs to the Nymphs, drink, wash your self, and hold your Tongue.* Gruter doubts whether this be antique, nor will I assert it is. Besides these *Nymphs* of the Waters, there are likewise the *Potamides* or fluvial *Nymphs*, who are the *Nymphs* of the Rivers. The *Limnades* are the *Nymphs* of the Lakes and Ponds.

III. The *Nymphs* of the Earth were likewise divided into these different Classes. The *Nymphs* of the Mountains, who were call'd *Oreades*, *Orestiades*. or *Orodemniades*; the *Nymphs* of the Coppices and Vallies, who were call'd *Napææ*: Those of the Meadows, nam'd *Limoniades*; those of the Forests and Woods, who were call'd *Dryades* and *Hamadryades*. The *Dryades* (a Greek Word) are the *Nymphs* of the Oaks; and the *Hamadryades* are likewise call'd so, according to some, because they were born with the Oaks. Others say that a Nymph, nam'd *Hamadryas*, had by *Oxilus* eight Daughters nam'd *Carcia*, *Balana*, *Granea*, *Orea*, *Egira*, *Ptelea*, *Ampella*, and *Syce*, who were call'd *Hamadryades* from their Mother.

IV. Besides these we meet with *Nymphs* with the Names of their Countries or Origin: This they have in common with the other Deities. For Example, the *Nymphs* call'd *Tiberiades* took their Name from the *Tiber*; the *Pactolides*, from the *Pactolus*; the *Cabirides*, from *Cabirus*; we have spoken of these in the Chapter of the *Cabiri*; the *Dodonides*, from *Dodona*; the *Cithæroniades*, from Mount *Cithæron* in *Boeotia*, they were likewise call'd *Sphragitides*, from the Name of a Cave in that Mountain; the *Corycides*, or *Coryciæ*, from a Cave in Mount *Parnassus*; the *Anigrades*, from the River *Aniger*; the *Ismenides*, from the River *Ismenus* in *Boeotia*; the *Sitbicides*, from a Fountain which was at *Megaræ*; the *Amnisiades*, or *Amnisides*, from the City of *Amnisus* in the Isle of *Crete*; the *Ionides*, from *Ion* their Father, according to *Pausanias*, (*lib. 6. p. 388.*) Their Names were *Calliphæa*, *Synallaxis*, *Pigea* and *Iasis*; they had near the River *Cytherus* a Temple and a Fountain, where the Sick who wash'd in it were cured of their

their Distempers. The *Lyfiades* took their Name from the Waters, where they us'd to go to refresh themselves: The *Heliades*, or *Phaëtoniades*, from their Brother *Phaëton*; they were chang'd into Poplars, or rather Trees which were call'd *Larices*; the *Heresides*, from *Hera* or *Juno*, whose Baths they prepar'd; the *Themistiades*, from *Themis*; the *Lelegeides*, from the *Leleges*, a People of *Asia*.

C H A P. VIII.

I. Concerning the Panthean Figures. II. Several Images of this Kind. III. Why the Ancients made this sort of Figures.

- I. **T**H O' we have spoken before in several places of these Figures, which both the Ancients and Moderns call *Panthean* Signs, (*signum aereum Pantheum*, says an Inscription in the *Justinian Villa* at Rome) yet we were willing to give them a small Chapter by themselves. The *Panthean* Signs, as the Name signifies, are Signs, or little Statues, or Medals, or Gems, in which the same Figure hath the Symbols of all the Gods. These Figures should indeed represent the Symbols of all the Gods: But as there have been none yet seen that have the Marks of all the Gods without Exception, we call those *Panthean* Signs or Figures which contain the Symbols of several Gods.
- II. Notwithstanding this multitude of Symbols, the Figure which is charg'd with them represents some particular God or Goddess, whom it is easy to know amidst this Variety of Symbols. For Example, in the Image here given, ' a winged *Fortune* that holds an Helm, and a *Cornucopia* from whence come out two Heads, has besides, the Quiver of *Diana* and the Head-dress of *Isis*. The next ' adds to these Symbols the Thunder of *Jupiter*, represented upon the Helm, and *Æsculapius*'s Serpent, which twines about the Arm of the Statue. That ' which comes after, is much more like a *Panthean* Figure; it is ' a winged *Fortune* that holds the Helm with her right Hand, and with her left the *Cornucopia*, the bottom of which ends in the Head of a Ram or a Goat: The Ornament of her Head is a Flower of *Lotus*, which stands up among Rays, the Marks of *Isis* and *Osiris*. She has upon her Shoulder *Diana*'s Quiver; upon her Breast, *Minerva*'s Shield; upon the *Cornucopia*, the Cock, the Symbol of *Mercury*; and at the bottom of the *Cornucopia*, the Head of the Ram or Goat, which is likewise a Symbol of *Mercury*. The Bird upon the Head of the Ram, if it is a Crow, is a Symbol of *Apollo*. The next Image, which ' is likewise a *Fortune*, has nothing particular but *Minerva*'s Helmet, and two Ears of Corn of *Ceres*. The little one ' which we give is likewise a *Fortune*, which has *Minerva*'s Helmet, *Mercury*'s Wand, a Poppy and an Ear of Corn of *Ceres*, *Jupiter*'s Thunderbolt, the *Sistrum* of *Isis*. She has likewise the Wheel at her Feet, which is one of the Symbols of *Nemesis*, or *Fortune*. The next Head ' is taken for an Head of *Osiris*, as the Rays which surround it shew. We see here likewise the Horns of *Jupiter Hammon*, *Serapis*'s *Caethus*, *Neptune*'s Trident, and *Æsculapius*'s Serpent. They also take for *Panthean* Figures a certain Collection of the Symbols of several Gods join'd together, as on the back-side of a Medal of *Hadrian*, where an Eagle is stretching out its Wings: Upon the right Wing is an Head of *Serapis*, in the Form and Likeness of the Emperor's, and upon the other Wing an Head of *Isis*. Upon the Eagle's Head is an *Harpocrates*, with a little *Caethus* upon his Head, who

who is holding one of the Fingers of his right Hand upon his Mouth, and in his left a *Cornucopia*.

III. These Gods were thus represented together, because a great many People thought that those Deities, who were honour'd separately, were in reality one and the same: This is the Opinion of some Moderns, founded upon *Macrobius*, who pretends that all those different Names of *Jupiter*, *Neptune*, *Mars*, &c. should be apply'd to the *Sun*, and that it was he who was honour'd under the Name of all the others. Others think, that this should relate to the Devotion of particular People, who had a mind to worship several Gods at the same time. Perhaps there are other Reasons for this Worship, as yet unknown. Be it as it will, we meet with so many unaccountable things of the same Nature in the Religion of the Heathens, that there is no reason to wonder at this.

C H A P. IX.

I. The Origin of the Sirens and their History. II. A Proof that they had the Head of a Woman, and the Body of a Bird, and not of a Fish. III. The several Manners of representing them with a Bird's Body. IV. Images of the Sirens. V. Different Opinions about some Images. VI. Beger refuted for mistaking a Siren for a Harpy: VII. And M. Spanheim, who gives the Stympthalides a Woman's Head.

I. **T**HE Greeks and Romans worshipp'd their Deities under a human Form; and even corrupted that by the addition of Horns, Ears and Feet of a Goat to some of them, as their God *Pan*, for Instance, *Silvanus*, their *Satyrs* and *Faunus's*. Besides these Gods, they had many other Monsters, wherein they also thought there lodged something divine: And of these there were several kinds; which I shall now give an Account of, and begin with the *Sirens*, the *Harpies* and *Stympthalides*. I put these together, because they are frequently taken one for another, and because it is not easy to distinguish them by the Monuments that remain of them.

The *Sirens* were Daughters of *Achelous*, who fought with *Hercules*, and had one of his Horns rent from him by that Hero; upon which account of their Origin they are also called *Acheloides*. Their Mother was one of the *Muses*, but which of them Historians are not agreed about. *Nicander* will have it to be *Melpomene*; *Servius*, *Calliope*; and others, *Terpsichore*. They make them commonly three in number, and it's probable that was the current Opinion, because the ancient Marble, where the History of *Troy* is described, represents them so. Others say they were but two; others will have them to be four, and others again five. Nor are they more agreed about their Names than their Number: Some call them *Parthenope*, *Leucostia* and *Ligia*; and some again *Aglopheme*, *Thelxiepia*, *Pisinoe* and *Ligia*; which last Names all express the Sweetness of their Voice and Song. *Strabo* relates, that the Sepulchre of *Parthenope*, one of the *Sirens*, is to be seen at *Dicearchia*, now called *Ponssol*: *Hyginus* writes, that at the time of *Proserpine's* Rape, the *Sirens* came into *Apollo's* Country, which is *Sicily*; and that *Ceres*, to punish them for not assisting her Daughter *Proserpine*, turn'd them into Birds. The Oracle had foretold, that the *Sirens* should live as long as they could detain all that travell'd that way; but that they should

die whenever one should go by them, without being for ever charm'd to the Place with the Sweetness of their Voice and Musick. These Enchantresses therefore fail'd not to allure and catch all Travellers by the Force of their Harmony; and did so effectually charm them, that they thought no more of their Country, but, thus fascinated as it were, forgot even to eat and drink, and by degrees wasted and pined away for want of Nourishment. The Earth about them was white all over with the Bones of those that perish'd after this manner. *Ulysses*, who was to sail by their Coast, being premonish'd by *Circe*, stopp'd the Ears of all his Companions with Wax, and order'd himself to be bound to the Mast of the Ship, that if he should happen to be so charm'd with their Musick, as to desire to stay, his Companions, who were thus arm'd against it by having their Ears stopp'd up, might bind him the faster, instead of loosing him. These Precautions succeeded, and his Comrades heard nothing: But *Ulysses*, notwithstanding the Premonition of the Danger he would expose himself to, was so charm'd with the Harmony of these *Sirens*, and the specious Promises they made him of teaching him a thousand curious things, that he gave the Signal to his Companions to loose him: but they on the contrary bound him with new Cords. The *Sirens*, says *Hyginus*, when they saw how they were disappointed, threw themselves into the Sea for Grief; which Place was afterwards call'd from them *Sirenides*. The Island *Leucosia*, according to *Strabo*, is so call'd from one of the *Sirens*, who was cast up there, after they had thrown themselves, as is reported, into the Sea. According to others, says the same Author, they inhabited *Peloriades*; tho' others, says he, place them in *Sirenuſæ*, which is more than two thousand Furlongs from thence. He adds also, that they had a Temple near *Surrentum*; but the Generality of Historians place them in *Sicily*, which seems to agree with *Homer's* Account. They that turn every thing into Moral, will have them to be Women of evil Fame, who by their Charms seduc'd such as travelled that way, and ruin'd them with Debauchery.

II. It now remains to speak of the Form of the *Sirens*, and of the Mistake the most celebrated Painters of later Times have run into, in representing them as half Women, half Fish, according to that Verse of *Horace*, *Desinit in piscem mulier formosa superne*.

There have not been wanting even Men of Learning that were of this Sentiment, and who took for a *Siren* a Woman with two Tails of a Fish, in a Medal of the Family *Valeria*: But she was truly a *Nereid*, as were also many others, which have been shewn above amongst the Figures of *Neptune*, the *Tritons*, and the *Nereides*. I shall not stay to refute the Opinion of *Aldroandus*, who, upon the pretended Testimony of I know not what ancient Author, not now to be met with, imagined the *Sirens* to be Birds from the Head to the Waste, and from thence downward, Women; because this is wholly overthrown, by what I am going to relate of them from Authors and Monuments of Antiquity. The *Sirens* then, according to the Opinion of the Ancients, had either the Head and Body of a Woman as low as the Waste, and from thence downwards the Form of a Bird, or else they had the whole Body of a Bird, and the Head of a Woman; for both these ways they are found. *Hyginus* describes them as Birds, when he calls them *Volaticæ*, and says they were made Volatile by *Ceres*. Add to this the Testimony of *Ovid*, who says they had the Feathers and Feet of a Bird, with the Face of a Virgin; *Metam.* 5. *Pluma pedesque avium cum virginis ora geratis*. Of *Servius* also, who makes them half Virgins, half Birds; of *Fulgentius*, who gives them the Feet of a Cock, *gallinaceos pedes*; of *Hesychius*, who derives the Word *Siren* from *Σελήνη*, signifying a little Bird; of *Porphyry*, who gives them Wings: To which Authors add the Monuments of Credit, which I shall now produce.

The

The Images of the History of *Ulysses* sailing by the *Sirens*, are taken from an antique Monument, where the *Trojan War*, and the Return of *Ulysses*, as contained in *Homer*, are described in Figures. This Monument was published by *Raphael Fabretus*, and afterwards reprinted by *Beger*, with Explanations of all the Figures. In Table 69. *Ulysses* is twice represented bound aboard his Vessel: The *Sirens*, who also occur twice, are represented singing and playing on their Instruments ashore. In one of the Descriptions ¹⁰ the *Sirens* have their Garments hanging down to the middle of their Thighs, below which they discover the Hams and Legs of a Cock. The foremost is playing upon two Flutes; the next upon a Lyre, and the last holds in her Hands a Roll: All of them are furnished with large Wings. In another Description ¹¹ the *Sirens* are naked; the first playing upon Flutes, the next holding her Hand upon her Mouth, and the third playing upon a Lyre. It may happen by the Carelessness of the Sculptor, that the three last have not Wings, altho' they have the Thighs and Legs of a Cock, as well as the former. The Instruments they have here, are the same that the Ancients give them: One has two Flutes; another a Lyre, and the third sings. The Reverse of a Medal of *Augustus*, whose Inscription is P. PETRON. TURPILIANUS IIIVIR. represents a *Siren*, according to the foregoing Account, with the Body of a Woman to the Waste, and with the Thighs, Feet and Tail of a Bird; and playing upon a Flute. The Antiquaries imagine that 'tis *Parthenope*, because, say they, *Augustus* repaired the City of *Naples*, which is *Parthenope*, or because, according to M. *Vaillant*, in his *Numismata præstantiora*, he sent a Colony to *Cumæ*, where *Parthenope* the *Siren* was interred. The Image that M. *de la Chaussée* has given of her is not unlike this; for ¹² he gives her a small Staff in her left Hand, and the Spurs of a Cock upon her Legs. As to the Inscription LIHI. the Reader may exercise his Wits about it. *Gorlaeus* has given the World a certain Gem upon which is a Man playing upon an Instrument, and who, from the Waste downward, has the Figure of a Cock: But it is not possible to give a Reason for all the Whims of Engravers: Sometimes indeed the Figures and Stones might be so very small, as that they could not well distinguish the Face of a Man from that of a Woman, and so have mistaken one for the other. But be that as it will, the Monuments already brought, two of which undoubtedly represent the *Sirens*, leave no room to doubt but that they were of old so represented; viz. like Women to the Waste, and from thence downward as Birds.

III. But this is not the only Form they were anciently described under; for there is still another that has the Authority of Manuscripts to support it: For the King's MS. (Num. 2434.) which is a *Catena* upon *Job*, gives us a Form of the *Sirens*, very unlike the forementioned one. This Manuscript, which is of the tenth Century, was, without all doubt, copied from one more ancient; and the Figures therein are apparently no more than Copies: For it is to be noted, that in the Manuscript *Catena's* upon *Job*, it is said, that in the older *Greek* Manuscripts there were the Figures of such things as were capable of being represented. Accordingly we see in an old *Greek* MS in the Emperor's Library, which is judg'd by Men of Letters to be of the fourth or fifth Century, Images of all Actions, which plainly discover the Ignorance of those Ages in painting; but which nevertheless represent things in the manner they were understood in those Days: This above-mentioned MS of the King, upon that Passage of the Septuagint, *Job* 30. ver. 29. Ἀδελφός δὲ γέγονα Σειρήνων, But I became the Brother of *Sirens*, exhibits two *Sirens*, one of which has a Book before her Breast that covers part of her Body, and which probably is intended to denote *Job* as Brother of the *Sirens*, holding his Book: The other *Siren* appears with all its Parts under the following Form,

viz.

viz. of a perfect Bird, except that it has the Head and Face of a Woman with a Cap on. It is not improbable that of old they represented the *Sirens* these two ways. But we shall not at all wonder at the various Forms they are exhibited under, if we consider the fertile Imagination of Mythologists. We have already seen, from an ancient Monument, that some of them were Women down to the Waste, and from thence downwards Birds, without Wings. Notwithstanding therefore these Differences, we may conclude, that the *Sirens* were Women-Birds, and not Women-Fish, as many have pretended even to this time. For no ancient Author has yet been produc'd, that says the *Sirens* were Fish downwards, but we have cited many to prove that they were Birds. For all the Monuments, whether inscrib'd, or carrying other Marks no less certain than Inscriptions, agree in representing them as Birds. There have been some, nevertheless, that said the Ancients represented them both these ways; but they said so without Proof or Authority. For as to *Ovid's* calling them Monsters of the Sea, it does not at all prove them to be Fish downwards; because he might call them so from their standing upon the Shore to allure those that sail'd by them, *Metam.* 5.

*Monstra maris Sirenes erant, quæ voce canora
Quaslibet admissas detinere rates.*

Besides he explains himself elsewhere so clearly, that there is no room to mistake his Meaning.

-----vobis, Acheloïdes, unde
Pluma pedesque avium, cum virginis ora geratis?

They have Plumes and Feet of Birds, says he, with Virgin's Faces. Abbot *Nicasius*, in his Dissertation upon this Subject, says that there were both two States and two Forms of these Monsters; and that they were Birds before the coming of *Ulysses*; but that when he escap'd their Enchantments, and they had precipitated themselves into the Sea, they were then changed into Fish from the Girdle downwards; so that they may be represented both these ways, with relation to their two different Conditions: But this also is said without the Support of any Testimony from the Ancients. *Orpheus*, or the Author that goes under his Name, says they were metamorphos'd into Rocks; but I never met with any ancient Author that says they were changed into Fish. The History of their Contest with the *Muses* proves also that they were Birds: For having dared to enter the Lists with them for Musick, the *Muses*, provoked at their Insolence, pluck'd off all their Feathers, and afterwards adorn'd their own Heads with them. We have also seen, in the Chapter upon the *Muses*, that some of them wore a Plume upon their Heads.

IV. I come now to give some of the Figures that either are, or may be taken for, *Sirens*. The Disposition of them upon the Plate being not altogether such as was prescrib'd to the Engravers, obliges me to repeat some things. The Figure
 13 of a Bird ¹³ with a Woman's Head, taken from the Cabinet of this Monastery, and which is incontestably antique, very much resembles that *Siren* taken from the King's MS, and has a Virgin's Face. Its Cap indeed differs a little, but that's nothing: Near the Head it is a perfect Bird as the other, saving that ours
 14 has the Breast of a Woman. The next Figure, ¹⁴ taken from the Cabinet of S. *Genevieve*, differs nothing from this, except in the Dress of its Head. There are some others also in the *Villa Aldobrandina* at Rome, which differ only from these
 15 in the Dress of their Heads. The third Figure is that ¹⁵ taken from the King's MS, and which bears the Name of *Siren*, as has been already said; which gives Authority to the others that are like it. And here it ought to be remark'd, that
 those

those *Sirens* that were Birds to the Head, might very well sing like Women, tho' they could not play upon Instruments, as those that are plac'd at the bottom of the Place.

V. *Beger* published another ¹⁶ altogether like these, except in the Head-dress, where there is some small difference: He pretends it is a *Harpy*, and thinks himself certain, by having the Testimony of *Virgil*, as he imagines, on his side, where the Poet says that *Harpies* have a Virgin's Face, a great stinking Paunch, hooked Fingers, and a Complexion always pale with Hunger, *Æneid.* 3. v. 216.

*Virginii volucrum vultus, foedissima ventris
Proluvies, uncaeque manus, & pallida semper
Ora fame.*

I shall examine, by and by, whether these *Criteria* are as certain as he pretends. In the mean time let the other Figures be consider'd that are authoris'd by the Marble, where the History of *Ulysses* is described. The foremost of these was published by *M. de la Chaussée*; she is playing upon a Flute, and resembles the Figure in the Medal of *Turpilianus*, in the Family *Petronia*; she has a short Staff in her left Hand: This also very much resembles those upon the Marble in *Ulysses's* History represented in the same Plate, one of which plays upon two Flutes, the second upon a Lyre or Guitar, and the third holds a Scroll in her Hand, and all of them cloathed from the Waste to the Knee. These *Sirens* are differently repeated upon the same Marble, the Carver having, no doubt, neglected to give them Wings: One plays upon two Flutes, another upon a Guitar, and the other in the middle holds her Hand upon her Mouth.

A Gem of *Gorlaeus* exhibits a Figure like the four first in this Plate. *Gronovius* however takes the Bird with a Woman's Head, that's there represented, for a *Harpy*, tho' it differs not from the four first, as has been already said. This Bird-Woman is encompassed with two Instruments, hardly known, and with a Flute of *Pan's* with many Pipes, which inclines me to take her for a *Siren*, altho' I dare not venture to affirm it. There is also a Pot with two Handles, and a Star, which is directly over the Head of this Woman-Bird: All which Symbols cannot be explained but by guess. Another Image taken from a Medal, is of a Bird with a Woman's Head, and a Helmet upon it, and a Shield upon its Wing; and upon another Medal she carries a Pike that touches the Ground. Instead of one Pike, there are in other Medals two in the same Posture. *Fulvius Ursinus* call'd this Figure a *Siren*: *Antonius Augustinus* took it for a *Harpy*; but *Spanheim* confutes them both, and affirms it to be a *Stymphalis*. *M. Vaillant* follow'd *Spanheim*, and gave into his Sentiment, which he expresses thus in his Dissertation 3. p. 225. 'This Bird, says he, thus arm'd with a Helmet and Javelins, cannot be a *Siren*, as *Ursinus* imagined, nor yet a *Harpy*, according to *Antonius Augustinus*; but it is a *Stymphalis*, a Bird of *Arcadia*, celebrated amongst ancient Writers and Poets. *Lucretius* speaks of the Form of these Birds, and of their Names, in these Terms: These Birds of *Stymphalis* have hooked Nails that render them formidable. *Lucret. lib. 5.*

----- *uncisque timendæ
' Unguibus Arcadiæ volucres Stymphala colentes.*

' These Birds, says *M. Vaillant*, according to the Comick Poet, made their Attacks on Men, and kill'd Travellers, by piercing them with their Feathers of Iron, pointed like Javelins. *Hercules* put them to flight by the Sound of certain Instruments of Brass, as *Apollodorus* says, or by the Noise of *Crotali*, according

‘ to *Diodorus*; and after he had thus driven them out of their Hold, he then
 ‘ slew them with Arrows, &c.

17 M. *de la Chauffe*, in his *Museum Romanum*, has given us a Figure taken from
 a Gem, like that upon the Medals: ‘Tis a Bird ¹⁷ with a Woman’s Head, armed
 with a Helmet, and upon her right Arm a Shield. Her Feet, which are plac’d
 upon the Head of *Medusa*, hold an Olive-branch. Behind her is a Column sup-
 porting a kind of Ewer, upon which Column there hangs also a Quiver. M. *de*
la Chauffe thinks this Bird has the Body of an Owl, and that she represents *Min-*
erva, as the Helmet, Shield, Quiver, Olive-branch, and Head of *Medusa*, all
 seem to signify. But whether it be the Body of an Owl, or of any other Bird,
 this Explanation seems much more probable than *Spanheim*’s Notion of it, as
 will be seen presently. M. *de la Chauffe* has presented the World with another
 18 Figure, which ¹⁸ has also on her Head a Helmet, two Javelins in her Hand, and
 a Shield, upon which is engrav’d *Medusa*’s Head: Before this Bird is a large
 Crescent.

Besides these two last Figures arm’d with Helmet, Shield and Javelins, I must
 own the others that have the whole Body of a Bird, three of which are seen at the
 top of the Plate, are so very like that taken from the King’s MS, that if the In-
 scription thereon that calls it a *Siren* is sufficient Authority, as it seems to be,
 those three might very well be taken also for *Sirens*. But because those fabulous
 Birds are represented so differently upon the Marble of *Ulysses*’s History, I shall
 pronounce nothing certain upon them, until some other Monument appear that
 will afford us more Light. Let us now see whether those Images, viz. the fourth and
 16, 17, 18 two last ^(16, 17, 18) ought to be taken for *Harpies*. *Beger* affirms it of the fourth; and
 if we could be sure of it, the other two are so very like it, that we might safely
 affirm the same of them. *Spanheim*’s Opinion of the last but one, as also all o-
 thers like it, being a *Stymphalis*, shall likewise be examin’d. Indeed, if the last
 but one is a *Stymphalis*, there is no doubt but the last is so too, they are so much
 alike.

VI. The *Harpies*, according to *Apollodorus*, had Wings, *πτερυγὰς αὐταί*; and were
 sent from the Gods to punish one *Phineus*: For which purpose, when *Phineus* had
 prepared Dinner, and was ready to fall to, they seized upon the Victuals, de-
 voured the greatest part of it, and left such a Stench upon the rest, that no one
 could come near it. *Apollodorus* relates afterwards how these *Harpies* were driven
 away by the Sons of *Boreas*, *Zethus* and *Calais*, call’d also after their Father *Bo-*
reades. These *Harpies*, *Hesiod* says, were the Daughters of *Thaumas*, and *E-*
lectra Daughter of the Ocean. Others make *Neptune* their Father, and their
 Mother the *Earth*. Mythologists also disagree as much about their Names: For
Hesiod has three, *Iris*, *Aello*, and *Ocypete*; others for *Iris* put *Celeno*; and some
 again call them *Alope*, *Acheloe* and *Ocypete*, the last of which is also call’d *Ocy-*
thoe or *Ocypode*. *Stesichorus* calls one of them *Thyella*. Nor is their Number
 more agreed upon, some making them two only, and others four. They are
 said to have liv’d in *Thrace*, and to have had Ears of a Bear, a Vulture’s Body, a
 Virgin’s Face, Wings, the Arms and Feet of a Man; but monstrous Nails.
Virgil thus describes them: ‘ There is no Monster more horrible, says he,
 ‘ or Plague more destructive; the Gods in their Wrath sent them from Hell: They
 ‘ have a Virgin’s Face, a prodigious Paunch, hooked Nails, and a hunger-starv’d
 ‘ Complexion.’ Add to this that they were call’d *Jupiter*’s Dogs, because of the
 Use he made of them in punishing *Phineus*. This is what we find amongst Wri-
 ters of the Origin and Form of these Monsters. And now I cannot see how *Be-*
ger could take the fourth Figure for a *Harpy*, or what Foundation he had for it:
 For if it is one, then the other three will be so too, being exactly like it, when
 the

the Ornaments of their Head are laid aside. Nor are these the most terrible of Monsters, as *Virgil* describes the *Harpies* to be: For tho' they have a Virgin's Face, yet so far is it from the terrible, that it is soft and agreeable; and besides, they have neither the hooked Nails nor the Bear's Ears that *Harpies* have. I am now at a loss to find out what *Beger* took for *Virgil's proluvia ventris*; there being no Appearance of Filth or Nastiness in those Figures. But what discovers the Force of Prejudice, is the Fancy of *Beger*, that he saw upon his Figure the Pale-ness that *Virgil* represents the *Harpies* Faces to have. And here, tho' I care not to determine positively about these Figures, yet I should rather call them *Sirens* upon the Authority of the King's MS, than say without any Proof, and even against the Opinion of the Ancients, that they are *Harpies*.

VII. I come now to the *Stymphalides*. 'Not far from *Stymphalus*, a City of *Arcadia*, says *Apollodorus*, there was a Lake call'd *Stymphalis*, surrounded with thick bushy Trees, and almost cover'd with them: For which reason great Numbers of Birds fled thither for fear of the Wolves. *Hercules*, when he was order'd by *Euristheus* to destroy these Birds, and not knowing which way to undertake it, had a Present made him by *Pallas* of a brazen Cymbal, that *Vulcan* had given her. Upon this he places himself at the Foot of a Mountain near this Lake, and made such a Noise with his Instrument, that the frightened Birds quitted their Covert and fled out of the Wood, after which *Hercules* kill'd them with Arrows.' *Timagnetus* gives a very different Account of these *Stymphalides*. He says they have Beaks and Claws of Brass, as also brazen Wings, from whence, as some report, they dart out their Feathers like Arrows. *Pausanias*, who frequently mentions these *Stymphalides*, always calls them Birds, and never takes any notice of their having Faces like Women: nor do I remember to have met with any Ancient saying so. *Spanheim*, as has been said, rejects the Opinion of *Fulvius Ursinus*, who calls the Bird with a Woman's Face, a Helmet upon her Head, and a Shield and a Lance upon her Arm, a *Siren*, and also that of *Antoninus Augustinus*, who took it for a *Harpy*; and affirms it to be a *Stymphalis*. 'These Birds, says he, according to the Comick Poet, attack'd Men, and kill'd Travel-ers, by darting at them their Feathers of Iron, pointed like Javelins.' He does not regard the Silence of Antiquity about these Birds having a Woman's Face, nor what *Timagnetus* affirms of them, that they had a Beak of Iron, and that he calls them therefore Σιδνεοβύχαι, Birds with Iron Beaks. Besides, of what use could a Helmet, Pike and Shield be to a Bird, that had neither Arms nor Hands? And what relation have the Feathers of a Bird to the Spear or Spears upon the Medal? I should rather think, with *M. de la Chaussée*, that it is a symbolical Bird, signifying *Minerva*, than that it is either a *Siren*, a *Stymphalis*, or a *Harpy*, to which this sort of Arms seems not at all agreeable. But this is not all; for we find the Figure of a *Stymphalis* upon a Marble at *Oxford*, where some of the Adventures of *Hercules* are represented. 'Tis there a great Bird, with a long Beak, large Wings, and hooked Claws; which *Hercules* hath knock'd down with his Club. *Gruter* also describes a Monument, where the Labours of *Hercules* are represented; and, amongst others, that where he kills the *Stymphalides* with Arrows; and here they appear to be Birds, as well as in another Representation of his Exploits taken from the *Justinian* Gallery, and taken notice of above in the Labours of *Hercules*. Thus I have given three Examples where the *Stymphalides* are represented purely as Birds: Nor are they ever found otherwise, either in Authors or antique Figures.

C H A P. X.

I. The History of Scylla. II. Other Monsters. III. The History of the Phoenix, a Bird. IV. The Centaurs.

I. THE Story of *Scylla* is famous amongst both Poets and Mythologists; her Origin this: She was the Daughter of *Phorcys* and *Hecate*, according to some, or of *Crateis*, according to *Homer*; some make her the Daughter of *Phorbas* and *Hecate*; others of *Typhon*, and others again of *Nisus* King of *Megara*. These report that *Scylla* having fallen in Love with *Minos*, cut from her Father *Nisus's* Head a Lock of Hair of a Purple Colour, the Oracle having foretold that he should never die so long as he preserv'd that Hair. *Scylla* thus betray'd both her Father and her Country, and deliver'd the last into the Hands of the *Athenians*. *Minos*, enraged at the Treachery, threw her headlong into the Sea, where she was chang'd into a Sea-monster. But this Fact is so differently related, that I should never have done, were I to give all the several Narrations. The Generality of Writers however seem to agree in this, that being thrown into the Sea, and become a terrible Monster, she dwelt in a Promontory of *Sicily*, which was from that time call'd by her Name. There is nothing more terrible than the Description *Homer* gives it. She has, according to him, the Voice of a young Whelp, twelve horrible Feet, six Necks of a prodigious Length, at the end of each of which is a most frightful Head, and in every Head three Rows of Teeth close set, which kill every thing they touch; in short, he makes her so very shocking, that neither Man nor God can look upon her without Horror. Another Author says, that her six Heads represented those of an Insect, a Dog, a Lion, a Gorgon, a Whale, and a Man. *Scylla* is sometimes found upon Medals; amongst which *Spanheim* presents us with a Consular one, upon which she is represented as a Monster with many Heads; but by reason of the Smallness of the Space, all the Parts are not easily distinguished.

II. Monsters are also frequently found upon Gems, Marbles, and Medals; but for as much as their Names are not known, they may be supposed the Invention only of Engravers. Of this kind is that in the Cabinet of this Abbey, which has the Head, Mane, and Feet of a Horse, with the Wings and Body of a Griffin.

III. As to the *Phoenix*, it never existed any where but in the Imagination of the Ancients. It is said however to be a Bird of *Arabia*, and the only one of the Species; its Size much the same with an Eagle's, and a Tuft upon the Head like that Bird: Its Neck is represented shining like Gold, and its Head radiant, its Plumes of a Purple hue, and its Tail a mixture of Blue and Rose colour. It liv'd, as some Authors say, to the Age of three hundred and forty Years; to five and six hundred Years, according to others; and to fourteen hundred and sixty, according to others; after which it renew'd it self, and re-assumed both new Life and Youth; which Renovation has been taken by Ecclesiastical Authors for a Symbol of the Resurrection. We see a *Phoenix* represented upon a Medal of *Constantine* the younger, on the top of a craggy Rock, all radiant, with this Inscription, FELIX TEMPORUM REPARATIO, *The happy Restoration of the Times*; which is agreeable to the Opinion of the Ancients, that the *Phoenix* renewed it self. Another Medal of *Constantine* the Great exhibits two Men, the one presenting the other a Globe with one Hand, and with the other a *Phoenix*, radiant as the former. We have several times above seen the Figure of a *Phoenix* in the Representations of Eternity.

I have

I have often had occasion to mention the *Centaur*s, in speaking of *Apollo*, *Bacchus*, and other Gods, whose Actions are intermix'd with the Actions of these Monsters. We have also seen Male and Female *Centaur*s drawing their Chariots, and playing upon Instruments; and, as if they were half Men and half Horses, we have seen them doing things agreeable to the Nature of each. I come now to their Origin. And here Mythologists say, that *Ixion* imagining he was embracing *Juno*, mistook a Cloud for her. He was nevertheless punished as an Adulterer, tho' he did not commit it with *Juno* as he imagined. The Cloud from this Conjunction was delivered of *Centaur*s, which were afterwards brought up by the Nymphs at Mount *Pelion*. From these *Centaur*s and the Mares of the Country came the *Hippocentaur*s, which are properly the *Centaur*s describ'd on Gems and Medals, and which make such a Figure in Story. They were for the most part of a contentious and boisterous Disposition, much given to quarrelling and fighting, tho' they frequently came off with the worst. Their greatest Contention was with the *Lapithæ*, so call'd from *Lapitha* the Son of *Apollo* and *Niobe*: The Occasion of it was this. *Perithous*, upon his Marriage with *Deidamia*, or, as others have it, *Hippodamia*, the Daughter of *Bysthus*, made a solemn Entertainment; to which he invited his Friends the *Lapithæ*, together with the *Centaur*s, as being the Relations of *Deidamia*. *Theseus* also was one of the Guests. When the *Centaur*s were heated with drinking, they began to be rude to the Wives of the *Lapithæ*, and to offer Violence; the *Lapithæ* repell'd them with Force, whence follow'd a fierce and bloody Battle: *Perithous*, *Theseus*; and the *Lapithæ* with their Friends were on one side, and the *Centaur*s on the other. From Cuffs they fell to throwing of Bottles, Pots, Tables and Chairs, so that the War grew hot indeed. After a long Engagement, the *Centaur*s fled, leaving a great Number of their People dead upon the Place. After this Misfortune, they sought out a new Habitation, not daring to stay in that Country: Having enter'd the Confines of the *Perrhebi*, they drove out the Inhabitants, and settled themselves there. The Chief of the *Centaur*s in this Encounter were *Abas*, *Arius*, *Aphidas*, *Astylus*, and others, whom *Hesiod* reckons to be eighty in number. *Antimachus* says, the *Centaur*s being driven from *Thessaly* by *Hercules*, retreated to the Isles of the *Sirens*, where, enchanted with their Voices, they all died, and infected the Place with the Stink of their Carcasses. Of these *Centaur*s was *Chiron*, one very different from the rest in Temper and Manners; for he was easy, just and human. *Achilles* had him for his Master, and learnt Musick from him; tho' others think he learnt it of *Jason*. 'Tis also said that he taught *Æsculapius* Physick, who was afterwards stiled the God of the Physicians. He is also seen instructing *Achilles*, When a Boy, in the *Iliac* Plate, where the *Trojan* War was describ'd, and what preceded it. I shall not here repeat the Figures of these *Centaur*s Male and Female, having already given them in several Parts of this Work. Amongst *Gorlaeus's* Gems, there is one found with a Helmet on, and a little Child upon its Back, and holding an Arrow in its right Hand. This is probably *Chiron* the *Centaur*, carrying *Achilles* upon his Back, and teaching him the Use of the Bow. Another *Centaur* in *Gorlaeus* is ravishing a Nymph, and holding a *Thyrus* in his left Hand. The *Thyrus* is agreeable enough in the Hand of a *Centaur*, they being frequently at the Feasts of *Bacchus*, where they drank Wine even to Madness. Another has a Bow in his Hand bent, as if he was going to shoot. There is also another arm'd with Spear and Shield; for they used both these kinds of Arms, according to *Ovid*. We have also seen others with Shields, above.

There was a Difference in the *Centaurs* of different Countries: For those of *Cyprus* had Horns, and sprung not from *Ixion* and the Cloud as others did, but from the Seed of *Jupiter*, pursuing *Venus*. *Ælian* makes mention of *Onocentaurs*, not compos'd of Man and Horse, as the *Hippocentaurs*, but of Man and As.

CHAP. XI.

A great Number of lesser Gods worshipped by the Greeks.

BESIDES the Deities above-mentioned and describ'd, there were many others in different Parts of *Greece*, as the local Gods, Heroes taken into the Number of Gods, and others, whom Caprice or Fancy had establish'd, when Superstition knew no Bounds. I shall not pretend to give account of them all; that would be an endless Task; for besides those already found amongst Authors, Monuments and Medals, others are discover'd every Day. Some of them however I shall give, and put in alphabetical Order.

Achilles, *Strabo* says, had a Temple at *Sigeum*; where divine Honours were paid to this Hero of *Greece*.

Addephagia, or *Gluttony*, had, according to *Ælian*, a Temple in *Sicily*, wherein was the Statue of *Ceres*.

Agraulus, Daughter of *Cecrops*, had divine Honours paid her in *Cyprus*, where *Porphyry* says a human Victim was sacrific'd to her.

Alexander the Great, says *Ælian*, would have had the *Greeks* to declare him a God. *Demades* the Orator had also a mind he should be the thirteenth God, for which the *Athenians* fined him in a Sum of Money. *S. Chrysostom* in like manner says, that *Alexander* the Great was desirous of being the thirteenth God, because of the twelve great Gods honoured in *Greece* as well as at *Rome*.

Acratopotes, which Word signifies a Drinker of unmixt Wine, was, according to *Athenæus*, honour'd as a Hero in *Munichia*.

Alabandus was honoured in *Caria* by the *Alabandenses*, says *Cicero*.

Amphiaræus had a Temple in *Greece*, says *Philostratus*, as well as *Trophonius*.

Amycleus also was worshipp'd in *Greece*, says the same Author, as others likewise report.

Androgeos, says *Pausanias*, was honour'd as a Hero, and had an Altar.

Apollonius Tyanæus had, according to *Philostratus*, several Statues in a Temple at *Tyanæ*, where divine Honours were paid to him as a famous Magician.

Asius, a Hero, according to *Strabo*, was honour'd in *Caria* near *Cayster*.

Automatia, or *Chance*, had a Temple built by *Timoleon*.

Auxesia and *Damia* were two Goddesses at *Ægina*, according to *Herodotus* and *Pausanias*, tho' in the last it is read *Lamia* instead of *Damia*.

Calchas the Priest, says *Strabo*, had a little Temple at *Daunia* upon a Hill, near another little one of *Podalirius* the Son of *Æsculapius*.

Caystrius, says the same Author, had an Altar near the River *Cayster*.

Cotys, says the same, had Honours paid her as a Goddess by the *Ædonians*, and was also call'd *Cotytto*: She was the Goddess of *Lewdness*, and had Feasts celebrated in Honour of her call'd *Cotyttia*.

Damia

Damia was also a Goddess; but by *Pausanias* call'd *Lamia*, as in the Article *Auxesia*.

Deucalion had Temples in *Greece*, and was worshipp'd there as a God.

Diomedes also was honoured as a God, and had a Temple and a Grove at *Timavus*, as *Strabo* says.

Erechtheus was worshipp'd by the *Athenians*, and had a Temple in the Castle at *Athens*, according to *Herodotus*.

Ergana, a Goddess, had an Altar, where the Descendants of *Phidias* sacrific'd to her, says *Pausanias*.

The *Genetyllides*, the same Author says, were Goddesses; and had their Statues near *Venus Colias*; which is all that is said of them.

Heclor had divine Honours paid him by the *Trojans*; as may be seen in *Atbenagoras*, as well as upon Medals, where he is represented as a God or a Hero.

Helen, says *Herodotus*, had a Temple at *Therapna*.

Hermotimus was honour'd as a God amongst the *Clazomenians*, and had a Temple there, says *Tertullian*.

Himeræ, *Cicero* tells us, had a Statue in a City of that Name in *Sicily*: Nor was any thing more common amongst the Ancients, than to pay divine Honours to the very Cities, as if they were Persons.

Homer, every Body knows, was taken into the Number of the Gods; and a Temple was built to his Honour by *Ptolomy Philopator*, where he was represented sitting, and round his Statue were seen Cities contending about his Birth. The *Argives*, when they sacrificed, invited *Apollo* and *Homer* to the Banquet: But I shall take Occasion to say more of him in his Apotheosis.

Lycurgus, *Strabo* says, was deified by the *Lacedemonians*, who also built him a Temple.

Melicerta, *Pausanias* tells us, had an Altar in the Territory of *Corinth*, and was worshipp'd as a God: *Philostratus* also says the same.

Momus, Son of the *Night*, was also a God; and in an Assembly of the Gods, talk'd with great Freedom, and criticis'd and found fault with every thing: Whether ever Statues or Altars were erected to him, I know not.

Orpheus also appears to have had a place amongst the Gods: Many will have him to be the Son of *Apollo* and the Muse *Calliope*; others of *Oeagrus* and *Polymnia*, or *Menippe*, or *Thamyris*: His Story is known to all. He was so great a Master of Musick, that not only sensible Creatures, but even things without Sense were charm'd with it; for besides that the most savage Beasts and Birds repair'd to hear his Melody, the very Woods and Rocks, as if they had chang'd their Nature, did the same; the Winds also turn'd ever to that Quarter, and the Rivers stopt their Courses. He is said to be the first that establish'd the Worship of the Gods, and that taught their Origin; so that he might well be call'd the Father of the Pagan Theology. He also is said to have first introduc'd the Expiation of Crimes, the Worship of *Bacchus*, and the Mysteries that went by his own Name. *Lucian* says, it was he that taught the *Greeks* the Principles of Astronomy. He wrote likewise the War of the Giants, the Rape of *Proserpine*, and the Mourning of *Osiris* celebrated amongst the *Ægyptians*. Some say 'twas he that wrote the Labours of *Hercules*, and attribute to him many other Works, as concerning the *Corybantes*, *Auspices*, and *Divination*. His Descent into Hell is a celebrated Story, and was thus. *Aristeus* fell in Love with his Wife *Eurydice*, and was so enamour'd with her, that he pursued her, in order to force her: To avoid which, she fled through Mountains and unfrequented Places; and in the way was bit by a Serpent, of which she died. *Orpheus*, afflicted at the Loss of his dear *Eurydice*, resolv'd to seek her in the infernal Regions: Accordingly he took his Lyre, and made

PLATE
XCVIII.

1, 2

made his way thither by *Tenarus*, which was the same Rout that *Hercules* took to go thither. He so charm'd the infernal Powers with the Harmony of his Musick, that he drew Tears from their Eyes, and obtained leave of *Pluto* and *Proserpine* to take back his Wife with him: But it was on this condition, that if he look'd upon her before he got again to Earth, she shou'd never see the light of the Sun. *Orpheus*, impatient to see her, could not forbear turning towards her; but *Eurydice* that moment vanish'd, and was never more seen. The Death of *Orpheus* is differently related. Some say that when he was in Hell, and sung the Praises of the infernal Gods, he forgot *Bacchus*; for which Affront he inspired his *Bacchanalians* with rage, that they pulled him in pieces. Others say *Jupiter* killed him with a Thunderbolt, which took off his Head, and carried it together with his Lyre into the *Heber*, from whence they were carried to the Isle of *Lesbos*. Others again give different Accounts of his Death; but all of them very extravagant. Here I shall give the Figure^{1, 2} of *Orpheus* playing upon his Lyre.

Palamedes (according to *Philostratus*, in his Life of *Apollonius Tyaneus*) was honoured as a God. A Statue also was erected to him with this Inscription, *To the God Palamedes*.

Pandarus (says *Strabo*) was honoured by the *Pindarii* in *Lycia*.

Pasithea (*Cicero* tells us) had a Temple near *Lacedæmon*: others indeed read *Pasiphae* the Daughter of the Sun, and Wife of *Minos*.

Protesilaus (say *Strabo* and *Pomponius Mela*) had a Temple near *Abydos*.

Proteus, that changed himself into all Forms, was (according to *Philostratus*, and others) an *Ægyptian* God.

Tenes (says *Cicero*) was the God of the Island *Tenedos*.

Themis was the Daughter of Heaven: Mythologists tell us, that she had a mind to keep her self a Virgin, but that *Jupiter* pursued her and forc'd her; that she afterwards was his second Wife, and had by him three Daughters, *Justice*, *Law*, and *Peace*. *Festus* says it was *Themis* that order'd Men to ask of the Gods what was just and reasonable. She presides in Treaties and Contracts, and takes care that they be observ'd. She is also taken for *Justice*, or for the Administrator of it. Temples were of old erected to her; but under what Form she was worshipp'd I do not know.

Trophonius, Son of *Apollo*, was (according to *Pliny*) worshipp'd in *Greece* as a God. His Statue (*Philostratus* says) was not in a Temple, but upon a Hill, where it was inclosed with a Grate of Iron. *Pausanias* indeed gives him both a Temple and a Grove. There was however a Grotto consecrated to him; in order to enter into which, great Preparations and Expiations were necessary: But this is enlarged upon elsewhere.

C H A P. XII.

A great number of lesser Gods worshipped by the Romans.

I. **T**HE Romans far surpassed the Greeks in the number of their Gods. *St. Austin* (in his Book *de Civitate Dei*) hath preserv'd the Names of many of them; which I shall here put into alphabetical Order, as I have done the *Grecian* Deities of less note. Some of these I have taken from other Authors, as well as from *St. Austin*.

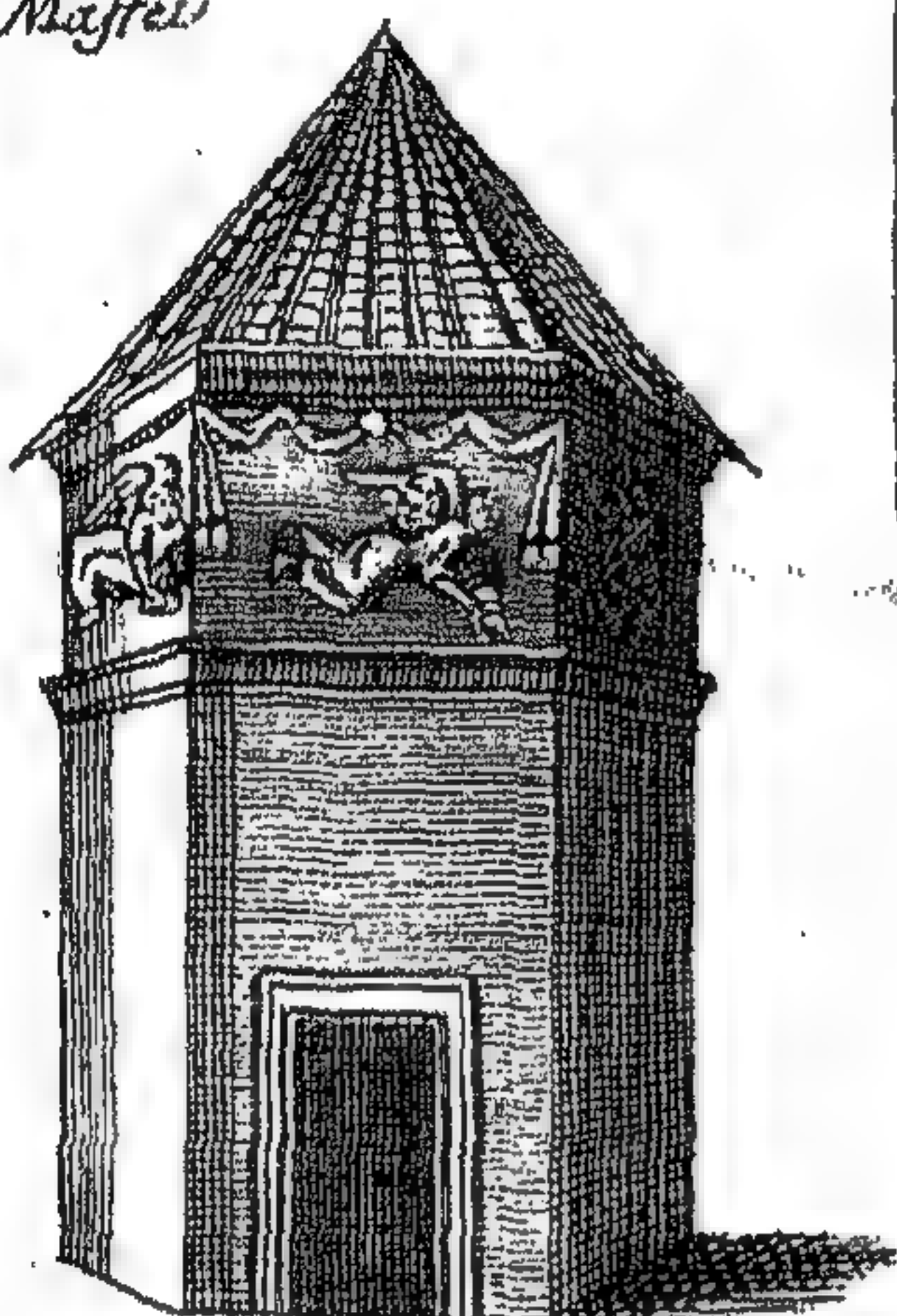
Abe-



Maffei



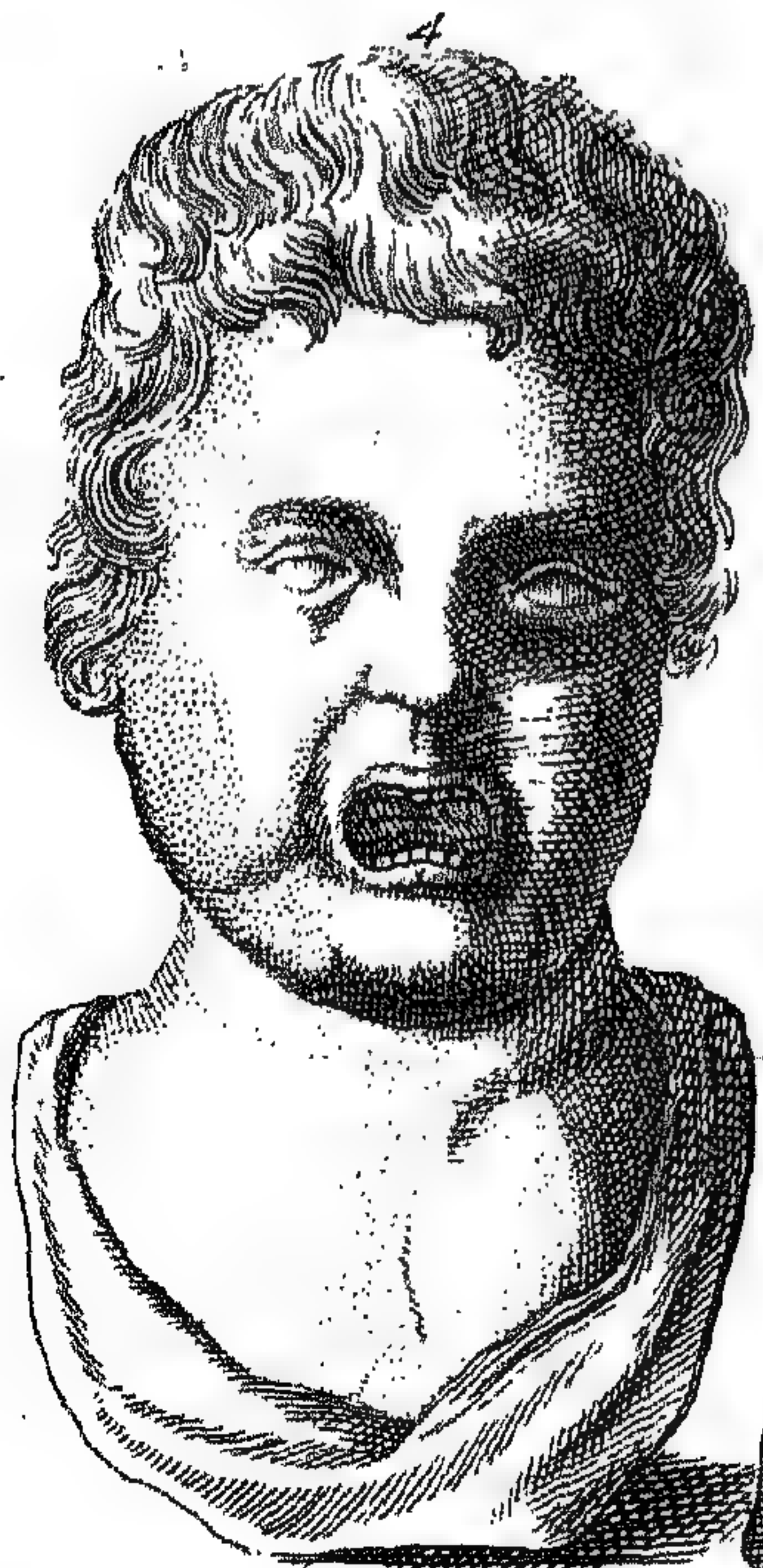
Spon



Maffei



Mss. de Peirese



M. Moreau de Mautour



au Palais Faraneze

Plate 28.

Abeona and *Adeona* (according to St. *Austin*) were invoked as Goddesses; the one that they might go abroad safe, and the other that they might return safe, as the Words seem to import.

Acca Larentia, *Romulus's* Nurse, some say, was honour'd as a Goddess: But this, Cardinal *Noris* denies, and maintains, that her Funeral was celebrated; which was never done for those that were rank'd amongst the Gods.

Ægeria, a Nymph, thought by many to be the Wife of *Numa Pompilius*; he having (as they said) frequent conversation with her, was honour'd as a Goddess at *Rome*; where Women with Child sacrific'd to her for a happy Delivery.

Æneas, who was accounted the Founder of the *Romans*, was also number'd among the Gods they call'd *Indigetes*.

Agenoria was by the *Romans* esteemed a Goddess, and so called, because she presided over Men's Actions, and encourag'd them to act.

Aius Locutius was by the *Romans* deify'd, upon occasion of their hearing a Voice in *Vesta's* Grove, before the *Gauls* took *Rome*, saying, the City wou'd be taken if its Walls and Gates were not repair'd. An Altar was also erected to her at *Rome*.

Anna Perenna had divine Honours paid her there; but upon what occasion is not known. Some say she was *Dido's* Sister, others the *Moon*, and others the Nymph *Atlantis*.

Arculus was the God that presided over Trunks and Chests.

Argentinus was the God of Silver, and Son of the Goddess *Pecunia*.

Averruncus was the God who averted Evil; tho' the Word seems rather an Ajective than a Proper Name.

Bubona was a Goddess they invoked for the health of their Oxen.

Camena (S. *Austin* says) was a Goddess that taught to sing; and *Camene* is a Name of the *Muses*, frequent among the Poets.

Cardea was the Goddess of Gates and Hinges.

Coelestis bona Dea, the good Goddess *Coelestis* of *Africa*, is taken notice of by M. *Fabretti* in an Inscription: He supposes it *Juno*.

Carmenta, so call'd (says *Dionysius Halicarnassens*) because she foretold things to come in Verse. He thinks her to be the same with *Themis*. She was Mother of *Evander*, by *Mercury*. There was a Gate at *Rome* call'd *Carmentalis*, and they had also their Feasts *Carmentalia*.

Carna was the Goddess of the Vitals, and had a Temple upon Mount *Celius*. They address'd themselves to her to preserve their Entrails safe and sound, as the Heart, Liver, &c. and sacrific'd to her a sort of Pap made of Beans and Bacon boil'd.

Catius was the God that made Men sly and crafty like Cats; whence the Name is deriv'd.

Collatina (says S. *Austin*) was the Goddess of Mountains and Valleys.

Cumina was the Goddess that presided over Children in their Swadling Clothes.

Deverra, a Goddess, who took her Name from the *Latin* Word *Deverrere*, signifying, to sweep.

Educa, or *Eduia*, was the Goddess of Food, and supplied them with Meat and Drink (as S. *Austin* says.)

Fabulinus was a God to whom the *Romans* gave thanks when their Children first began to speak.

Falacer is mention'd by *Varro* as a God, tho' he says nothing of his Properties.

Feronia was a Goddess of great Note in *Italy*. *Servius* says she was the Goddess of the Freed-men, and that great Presents were made her. Her Name seems to be derived from *Fero*. The same Author, in his Comment upon *Virgil*, will have this *Feronia*, and *Juno* the Virgin, to be the same: And this is confirm'd by an Inscription brought by *Fabreti*, IUNONI FERON. The Head of *Feronia*, the same *Fabreti* says, is to be seen in a Medal of the Family *Plætoria*.

Fessonia was (according to *S. Austin*) the Goddess of the weary.

Forculus was a God of the Gates.

Fruetesea was the Goddess that had the care of the Fruits.

Fulgora (*S. Austin* says) was a Widow Goddess; but her Office he knows not.

Furina was a Goddess, whom some think the same with *Forina*, which is found in an Inscription. *Cicero* seems to confound her with the Furies. Her Office is not known.

Hostilina was worshipped when the Harvest shot forth new Ears of Corn.

Intercidona was a Goddess, so call'd from *intercidendo securi*, cutting or chopping with an Ax: She seems to have presided over the Carpenters, and Men of like Arts.

Jugatinus, *S. Austin* supposes to be so called either from joyning the Parties in Marriage, or because he presided over the tops of Mountains, which the *Latins* called *Juga*.

Lacturnus presided over young Plants that throw out a sort of Milk, which is the juice of the Plant. *S. Austin* gives him this Name, but *Servius* calls him *Lactens Deus*, and others *Lactucina Dea*.

Levana a Goddess, from *Levando pueros recens natos*, taking up new-born Children.

Libentina, a Goddess, took her Name from *Libidine*, Debauchery.

Limentinus the God of the Threshold; so called from *Limen*.

Marica the Goddess of *Minturnus*, whom *S. Austin* and others mention.

Manturna was a Goddess invoked by new-married Women, that they might stay with their Husbands.

Mellona (*S. Austin* says) was the Goddess that presided over Honey.

Meditrina was the Goddess of *Medicine*, as the Name seems to import.

Mephitis was a Goddess of a stinking Savour. *Virgil*, *Perseus* and *Tacitus* make mention of her.

Minutius was a God that *Festus* speaks of: All that is known of him, is only that he had a small Temple at *Rome*.

Nenia was the Goddess of Funerals; but I shall take occasion to speak of her under that Head, as also of *Libitina*, which is Death. *Venus* is likewise called *Libitina*.

Numeria (*S. Austin* says) was the Goddess of Numbers, or taught Arithmerick.

Nundina, a Goddess, took her Name from the ninth day after their Children were born.

Opis (*S. Austin* says) was a God of *Help*; *Qui ferebat opem*.

Ossilago (*Arnobius* says) was a Goddess that consolidated the Bones.

Pales was the Goddess of Shepherds and Pastures: To her they celebrated Feasts, which they call'd *Palilia*, which shall be spoken to in the following Volume.

Panda a Goddess, was so call'd from her opening the way to *Tatius* to take the Capitol, from the *Latin* Word *Pandere*, to open.

Partunda was a Goddess of the Women in Child-bed.

Patelana was a Goddess presiding over the Harvests, to make the Ears shoot forth. *S. Austin.*

Paventia was a Goddess that drove away Fear from Children. *Id.*

Pecunia was a Goddess that either gave Money, or was address'd to do so.

Pellonia was a Goddess they invoked to drive away the Enemy.

Perfica, *Pertunda* and *Prema*, Goddesses, as also the God *Subigus*, presided over the married Pair on the nuptial Night.

Peta was a Goddess of Petitions.

Pilumnus was the God that first found out the Custom of pounding or bruising Wheat. *Nonius Marcellus* calls *Pilumnus* and *Picumnus* Gods, that presided over Nuptial Auspices.

Populonia was the Goddess that hindred their Enemies from ravaging the Country.

Prosa and *Postverta* were Goddesses, that they invoked in Favour of Women in Child-bed: The first had the Care of those that went their full time, and the last of those that came before their time.

Potina was the Goddess that presided over Drink, according to *S. Austin.*

Puta was she that presided over the pruning of Trees, and was then invoked. Her Name is deriv'd from *putare*, to lop.

Quies was at *Rome* the Goddess of Sleep; in *Latin*, call'd *Quies*.

Quirinus, the same with *Romulus*, had divine Honours paid him by the *Romans*. He assum'd the Name of *Quirinus*, because *kasta*, a Spear, is in the Language of the *Sabines*, *quiris*; or, according to *Ovid*, because he brought the *Cures* into Alliance with the *Romans*.

Robigus was the God of the Husbandmen, and took Care to preserve the Corn from blasting. There was also a Goddess *Robigo* or *Rubigo*, whose Office was the same.

Runcina was invocated when they cut down their Corn, and derives her Name from *runcare*, which signifies to cut and carry away.

Rusina was a Goddess that had the Guardianship of the Fields: Her Name is from *rus*.

Rusor was a God of the same Function.

Sancus or *Sanctus* was, as *S. Austin* says, a King of the *Sabines*, who had a place amongst the Gods. *Dionysius Halicarnassens* says, that *Sabinus* was the Son of the God *Sangus*, and gave the Name to the *Sabines*: *Sangus* was also call'd *Pistius*, which signifies Faithful; so that he had the Names of *Sancus*, *Sanctus* and *Sangus*. There are some that take *Sancus* or *Sanctus* for *Hercules*: Thus they differ in their Opinions about the God *Sancus*. An Inscription at *Rome* calls him *Semo Sancus*, SEMONI SANCO DEO FIDIO, &c. which shews him to be in the Number of *Semones*; who, *Varro* says, were not Coelestial Gods, but Terrestrial, and of an inferior sort. There are some, says *Lilius Giraldus*, that take them for the Gods call'd *Patellarii*, Gods of a low Rank, whose Office was amongst the Cups and Dishes.

Sarritor was the God of those that weed the Earth, as *Stercutius* was of those that dung it, as *Servius* says from *Varro*.

Segetia and *Seia* were both Goddesses of the Harvests. There was a Temple of Fortune at *Rome*, which had the Surname of *Seia*: which shall be taken notice of in the second Volume of this Work.

Sentia was a Goddess that inspired Men with Thoughts, says *S. Austin*.

Sentinus, says the same Author, was a God that gave Sense to new-born Infants.

Statanus, or *Statilinus*, was he that made Children stand and walk upright.

Stimula.

Stimula was a Goddess that spurr'd Men on to act with Violence.

Strenia was the Goddess of Vigour and Strength. Others read *Strenua*.

Suleves were rural Goddesses, three of which are found upon a Marble in *Fabretti's Book of Aqueducts*. They are all three sitting and holding Fruit, and Ears of Corn: Underneath are three Peasants sacrificing Fruits, and a Hog tied with a Cord about the Middle, as will be seen afterwards amongst the Sacrifices. This Marble was set in the Consulship of *Bradua* and *Varus*, as the Inscription testifies; which was in the Year 912. *ab U. C.* and the 160th from Jesus Christ. What the Word *Suleves* is deriv'd from, is not easy to know.

Tacita, the Goddess of Silence, was deified by *Numa Pompilius*.

Tellumo was the God of the Earth, and by some thought to be *Pluto*.

Vacuna was a Goddess, so call'd from the Word *Vacare*.

Vagitanus was a God that presided over the crying of Infants: Many take him to be the same with *Vaticanus*. There is a Figure that I had from the Cabinet of M. *Moreau de Montour*, of an Infant weeping and crying, which he believes to be the God *Vagitanus*.

Vallonia was a Goddess of the Vallies.

Venilia, a Goddess of coming Hope.

Virginensis, a Goddess that presided over Marriages.

Vitumnus was a God that gave Life to new-born Children.

Volumnus and *Volumna* were nuptial Deities, whose Office was to conciliate the Minds of the new-married.

Volupia, a Goddess, whose Name is from *Voluptas*, Pleasure.

Volutina was a Goddess that had the Care of the Hulls or Coats in which the Grain is inclosed, says S. *Austin*.

A much greater Number of such like Gods of the ancient *Romans* might have been produc'd; and new ones will still be every Day discover'd.

A Description of the Tower of the Winds, by M. Spon. Taken from his Travels.
Vol. 2. Pag. 176.

PAUSANIAS makes no mention of the Tower of the Winds, tho' *Vitruvius* gives a Description of it thus. The more Curious in these Matters tell us there are eight Winds, particularly *Andronicus Cyrrhestes* is of this Opinion; he built a Marble *Octagon* Tower at *Athens*, and on each of its Sides carv'd the Figures of the Wind which blow'd that way: He placed a little Pyramid of Marble on the Tower, and on that a brazen *Triton* with a Wand in his Hand, was turned round by the Air, and pointed over the Figure of the Wind on the Sides when each blew. *Varro* calls this Tower a *Horologium*, because there was on each side a *Sundial*, some Lines of which were still to be seen. Each Face or Side of the *Octagon* was about eleven Foot and a half high. The Light came in by two Doors only, one of which is now walled up. In the Frise over the Head of each Wind, its Name is carved in *Greek*: As thus,

ΕΥΡΟΣ, *Eurus*, which appears first, from the side of the Street between the East and the West, is the same as is called now *Sud-est* upon the Ocean, and *Siroc* on the *Mediterranean*.

ΑΠΗΛΙΩΤΗΣ, *Apeliotes*, called *Subsolanus* by the *Latins*, is the East Wind, and is represented like a young Man carrying Apples, Citrons and Pomegranates in the Fold of his Garment, I suppose because he was a Wind proper for these Fruits. His Flight is not pictured rapid.

ΚΑΙΚΙΑΣ, *Cacias*, is pictured like an old Man with a Beard, flying and shewing a Dish full of Olives, this must shew him the favourite Wind of the *Athenians*, because all their Riches proceeded from the Quantities of Olives they gather'd. He is called on the Ocean, *Nord-est*, and on the *Mediterranean*, the *Greek Wind*, and in the Gulf of *Venice*, *Burino*.

ΒΟΡΕΑΣ, the *Nord*, or *Tramontana*, was the next. He flies swiftly with Boots on his Legs, with his Face wrapt up in his Cloak to keep him from the Cold; he carries nothing, because he is a barren Wind.

ΣΚΙΡΩΝ, *Sciron*, is the same Wind with *Argestes*. He was called *Sciron* at *Athens*, because he blew from the Rock *Sciron*, as *Strabo* and *Pliny* acquaint us. On the *Euxin* Sea he was named *Thraskius*. This Wind hath a Beard, and is dressed and booted like *Boreas*, and has a Vase of Water in his Hand, which he is pouring out. Probably this Wind, styled *Nord-ouest* or *Maestro*, was a rainy Wind at *Athens*, tho' in our Parts it scatters the Clouds. Some say this was the same with *Cacias*, but I must go according to this Monument: It is very usual for Authors to contradict one another.

ΖΕΦΥΡΟΣ, *Zephyrus*, or *Favonius*, among the *Latins* is the Western Wind, called *On-est*, or *ponente*. He is represented like a young Man with his Breast and Thigh naked, he shews some Flowers in a Fold of his Robe, and is almost in a sitting Posture, so as scarce to seem to fly. This is a kindly Wind for Flowers, and doth not hurt them like others. The other two Winds are covered by some Building, but were undoubtedly

ΝΟΤΟΣ, *Notus*, *Auster-Sud*, or the Southern Wind, is a rainy and stormy Wind. The modern *Greeks* call this Wind *Notia*; the *Italians*, *Ostro*; and the People of Province in *France*, *Marine*.

ΛΙΨ, *Lips*, called *Africus* by the *Latins*, and by the Moderns *Sud-ouest*, *Garbin* and *Labetche*. I remember I have seen a Drawing of this Tower done in the Year 1465, by one *Francisco Giambetti* an Architect, where this last Wind is named thus.

The End of the FIRST VOLUME.